Gardner-Webb University
Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 | John R. Dover Memorial Library

6-1-1942

Volume 60, Number 06 (June 1942)

James Francis Cooke

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

 Part of the Composition Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation
Cooke, James Francis. "Volume 60, Number 06 (June 1942)." , (1942). https://digitalcommons.gardner-webb.edu/etude/238

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

A CONCERTO FOR VOICE AND ORCHESTRA, by John W. Haussermann, Jr., received its first performance on April 24, by the Cincinnati (Ohio) Symphony Orchestra, directed by Eugene Goossens. Following the regular form of the concerto, Mr. Haussermann uses the voice part, without text, as an instrument, and in so doing, places demands on the singer which require an artist of unique ability to surmount. This difficult task for the première was assigned to Margot Rebell.

AN AMERICAN OPERA FESTIVAL is being presented by Alfred Wallenstein over Station WOR. It began May 7 and will continue to June 18; and the works to be given include, among others, Gershwin's "Porgy and Bess," Gian-Carlo Menotti's "The Old Maid and the Thief," Deems Taylor's "The King's Henchman," and a new work, "Tennessee's Partner," by Quinto Maganini.

THE ETUDE POINTED THE WAY TO SUCCESS

Mrs. Donald M. Fraser of Livermore, California, read in THE ETUDE of last January a notice of the scholarship contest sponsored by the National Federation of Music Clubs to find outstanding young players of string instruments. She clipped the notice and handed it to her brilliant seventeen year old violinist neighbor, Dolores Maurine Miller. Then things happened quickly. Miss Miller won the contest, which entitles her to a year's scholarship at the Juilliard School of Music in New York City, with all living expenses paid by the National Broadcasting Company, and presentation over the NBC Red Network in New York with the famous NBC Orchestra, Leopold Stokowski conducting. Her playing was acclaimed by no less than Albert Spalding, who stressed her "superior talent and developed equipment."

DR. ALFRED HERTZ, conductor, composer, and authority on Wagnerian music, died in San Francisco on April 17. He was formerly conductor of the San Francisco Symphony Orchestra; and previous to that he had been conductor for thirteen years at the Metropolitan Opera House, New York, directing a number of important world premieres. While there he conducted the first performance of "Parsifal" given outside of Bayreuth. In California he introduced the summer season of concerts in the Hollywood Bowl.

ALFRED HERTZ

THE PHILADELPHIA BACH FESTIVAL, directed by James Allen Dash, on May 8 and 9, included several of the best known of Bach's cantatas and the "Mass in F Major," this latter work never before sung in Philadelphia. The soloists were Frances Greer, soprano; Anne Simon, contralto; John Toms, tenor; James Pease, baritone; with Robert Miller, harpsichordist; Thomas Matthews, organist; and the Philadelphia Opera Orchestra.

ERNEST BLOCH, native born Swiss composer, but now an American citizen, long resident in this country, has been awarded the gold medal of the American Academy of Arts and Letters, the first composer to be thus honored. The presentation was made on May 8, by the president of the Academy, Dr. Walter Damrosch. Following the ceremony, Bloch's "Concerto Grosso" was played by a string orchestra from the New York Philharmonic-Symphony Orchestra, conducted by Albert Stoessel.

"DIE FLEDERMAUS," the most ingratiating of all the Johann Strauss II operettas, was presented in New York in April under the masterly direction of Robert Stolz, who is unquestionably the greatest living follower of the inimitable Strauss. The operetta was given entirely in the German language before an audience of Australians, Germans, and German-Americans, which was so anti-Nazi that it was extraordinary. The Aryan Stolz is a voluntary exile from Nazi Land. It is reported that Hitler and Goebbels have both made indirect overtures to get Stolz back. Meanwhile, Vienna's "Lebhaftigkeit" has been transferred to New York.

Competitions

THE PITTSBURGH OPERA SOCIETY is searching for an American one-act opera in English requiring one hour or less in performance time, to be produced next Spring in Pittsburgh on a double bill with Leoncavallo's "Pagliacci." All entries should be sent by July 1 to the Pittsburgh Opera Society, in care of Richard Karp, musical director, 5467 Bartlett Street, Pittsburgh, Pennsylvania.

A COMPETITION FOR AN OPERA by an American-born composer is announced by Mrs. Lytle Hull, president of the New Opera Company, New York. The award is $1000 cash and a guarantee of a performance by the New Opera Company. The contest closes November 1, and full details may be secured by addressing the New Opera Company, 113 West Fifty-seventh Street, New York City.

THE EDGAR M. LEVENTRITT FOUNDATION, INC. will hold its third annual competition for young pianists early in October, in New York City. The award will be an appearance as soloist with the New York Philharmonic-Symphony Orchestra. Applications must be filed by June 15; and full particulars may be secured by addressing the Foundation at 30 Broad Street, New York City.

A CONTEST FOR ORIGINAL COMPOSITIONS for young pianists, open to all composers who are American citizens, is announced by The Society of American Musicians of Chicago. This contest closes July 30; and full particulars may be procured from Edwin J. Gemmer, 1625 Kimball Building, Chicago, Illinois.

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by the committee in charge of the event. The contest this year will be limited to two classifications—a chamber music work and a choral composition. The choral competition closes on July 1 and the chamber music contest on November 1. Full details may be secured from Miss Helen L. Gunderson, National Contest Chairman, Louisiana State University, University Station, Baton Rouge, Louisiana.

THE NEW SPARTANBURG FESTIVAL, unique in that it uses no imported stars and has no guarantors and no debts, held its 1942 festival on May 1, 2, and 3. The various programs featured instrumental ensemble numbers, the world première of a music play, "A Tree on the Plains," commissioned by the League of Composers, and the Spartanburg Symphony Orchestra, and the Festival Chorus. Ernst Bacon, dean of the School of Music of Converse College, is the Festival director.

EMIL VON SAUER, one of the world's greatest pianists, died recently in Vienna. Born in Hamburg, October 8, 1869, he made his début in Berlin in 1885. He was a pupil of Nicholas Rubinstein in Moscow and of Liszt in Weimar. Although he had not been heard in America for thirty years, he was well known for his interpretation of Chopin, Liszt, and Schumann. He edited the complete works of Brahms and Scarlatti.

EMIL VON SAUER

HOLLINS COLLEGE, HOLLINS, VIRGINIA, proudly celebrated its one hundredth anniversary in May with a notable program in which many distinguished educational leaders participated. A significant part of the celebration was a very excellent musical program in which the Hollins Chapel Choir under the direction of Arthur S. Talmadge was featured. THE ETUDE sends its warmest congratulations to this splendid institution and to its President, Dr. Bessie Carter Randolph. Mr. Theodore Presser was an instructor at Hollins from 1880 to 1883, and it was there that he made his plans for the inauguration of THE ETUDE at the neighboring Virginia city of Lynchburg in 1883. Mr. Presser was a warm admirer of Dr. Charles Lewis Cocke, President from 1846 to 1901, to whom the college owes much of its prestige. Mr. Presser regarded Dr. Cocke as one of the greatest of all educators he had ever met.

DANIEL A. HIRSCHLER

DEAN DANIEL A. HIRSCHLER, of the College of Emporia, in Kansas, whose work as organist and as conductor of the Vesper A Cappella Choir of the college has attracted national attention, has been elected president of the college. He has been dean of the department of music at Emporia for twenty-eight years and his election to the presidency is a fitting recognition of this excellent record.

(*Continued on Page* 419)

Compositions in Which Gems of
AMERICAN INDIAN MUSIC
Have Been Transcribed and Harmonized by
THURLOW LIEURANCE

THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1878. He served as Chief Musician of the 22nd Kansas Infantry during the Spanish-American War and afterwards studied at the Cincinnati College of Music and with Herman Bellstedt. At great physical sacrifice he has recorded hundreds of aboriginal melodies, many of which are in the Smithsonian Institution and other museums. His harmonized transcriptions of these Indian melodies reveal fine musicianship and have brought him world-wide acclaim. Dr. Lieurance's numerous original compositions such as "Romance in A", "Felice" (Waltz Song), "The Angelus", and others place him high in the ranks of American composers.

INDIAN SONGS

BY THE WATERS OF MINNE-TONKA (A Sioux Love Song)
High Voice (Original Concert Edition) Violin or Flute ad lib. (Range E-F-sharp) ..... .60
Low Voice (Original Concert Edition) Violin or Flute ad lib. (Range d-flat-E-flat) ..... .60
Orchestral Acc. to Low Key (G-flat) ..... .50
High Voice (Recital Edition—Easier Piano Accompaniment) (Range F—g) .60
Low Voice (Recital Edition—Easier Piano Accompaniment) (Range d—E) .60
BY WEEPING WATERS (Range d-flat—f) ..... .50
DYING MOON FLOWER (e—F) .. .40
FROM GHOST DANCE CANYON High Voice (Range g-sharp—f-sharp). .50
Low Voice (Range b-flat—F) ..... .50
GHOST PIPES High Voice (Range d—g) ..... .50
Low Voice (b—E) ..... .50
HER BLANKET (From the Navajo) (Range d-sharp—G) ..... .35
HYMN TO THE SUN GOD (Range d—a-flat) ..... .50
INDIAN SPRING BIRD (Skidi-bhi-la) High Voice (Range E—a) ..... .50
Medium High Voice (Range d—g) .... .50
Medium Voice (Range c—F) ..... .50
Low Voice (Range b—E) ..... .50
LOVE SONG (From the Red Willow Pueblos) (Range c—D) ..... .35
MY LARK, MY LOVE (Range E—F-sharp) ..... .35
MY SILVER THROATED FAWN (Sioux Love Song) (Range c—F)... .40
NEENAH (Spirit Maiden) Flute or Violin ad lib. (Range d-flat—g-flat) .60
O'ER THE INDIAN CRADLE (Range E—a) ..... .40
RUE (Pueblo Love Song) High Voice—Violin or Flute Obbl. (Range E—g) ..... .50
Low Voice—Violin or Flute Obbl. (Range c—E-flat) ..... .50
SAD MOON OF FALLING LEAF High Voice (Range c—g) ..... .50
Low Voice (Range b-flat—F) ..... .50
SA-MA-WEE-NO (Little Sweetheart) (Menominee Love Song) Violin Obbl. Medium Voice (Range F—F)..... .50
THE SPIRIT OF WANNA High Voice (Range E—F)..... .50
Low Voice (Range d—D) ..... .50
WASTE WALA KA KELO (I Love You So) Medium or Low Voice (Range d—D) ..... .50
THE WEAVER (The Blanket—Ifer Rosary) Medium or Low Voice (Range b-flat—E) ..... .40
WILD BIRD High Voice—Flute Obbl. (Range d—g) ..... .50
Low Voice (Range b—E) ..... .40
WI-UM (A Pueblo Lullaby) (Range d—E) ..... .50

The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmonized.

PIANO SOLO NUMBERS BASED ON INDIAN THEMES

AMERICAN INDIAN RHAPSODY (D. W. Grieve) on Themes Suggested by Thurlow Lieurance (For Concert Pianists or Advanced Students—Gr. 8) 1.00
BY THE WATERS OF MINNE-TONKA Transcription (Gr. 5) ..... .40
Concert Edition (Gr. 6-7) ..... .60
Simplified (Piano Pupil's Ed. -Gr. 3).. .35
BY THE WEEPING WATERS (Gr. 4) ..... .35
FROM AN INDIAN VILLAGE (Gr. 2) ..... .40
GHOST DANCE—Transcription by Isidor Philipp (Gr. 5½) ..... .50
INDIAN FLUTE CALL AND LOVE SONG (Gr. 4) ..... .35
TO A GHOST FLOWER (Sa-ma-wee-no) (Gr. 4) ..... .25

VIOLIN AND PIANO NUMBERS ON INDIAN THEMES

BY THE WATERS OF MINNE-TONKA ..... .60
GHOST PIPES (Cello ad lib.) Arranged by Fred Cardin ..... .70
SIOUX INDIAN FANTASIE ..... .60

Chorus Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

THEODORE PRESSER CO.
1712 CHESTNUT STREET
PHILADELPHIA, PENNA.

THE ETUDE
music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, *Editor*
Guy McCoy and Priscilla Brown, *Assistant Editors*
William M. Felton, *Music Editor*

Robert Braine — Dr. Henry S. Fry — George C. Krick — Dr. Rob Roy Peer
Pietro Deiro — Karl W. Gehrkens — Blanche Lemmon — Peter Hugh Reed
Dr. Nicholas Douty — Elizabeth Gest — Dr. Guy Maier — William D. Revelli
Paul Koepke — N. Clifford Page

FOUNDED 1883 BY THEODORE PRESSER

Contents for June, 1942

VOLUME LX, No. 6 • PRICE, 25 CENTS

Entered at second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1942, by Theodore Presser Co., for U. S. A. and Great Britain.

$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, $2.75 a year. All other countries, $3.50 a year. Single copy, Price 25 cents.

Dated Music

MUCH OF THE EXTREMELY unpleasant music we hear these days under the alias of 'modern' should be referred to the Narcotic Board for investigation," writes one ETUDE friend, more bold than those who feel that to condemn any kind of contemporary music, good or bad, might place one in the class of the critics who attacked the modernity of Haydn, Beethoven, Wagner, and Brahms in their time. Our complaint about such music is that it represents a paucity of talent and a total absence of genius. If there were enough great music being written at this time, it would be impossible for the highly technical mountebanks to palm off their cacophonies. With the exception of a few superior souls, there is very little being done in these days that seems earmarked for permanence. Editorial courtesy makes it impractical for us to designate the great contemporaries, lest we be challenged for our fairness or our understanding.

There is a kind of prevailing doctrine that if one hears disagreeable music long enough, one will come to like it. That is, a taste for the bizarre or the extraordinary may be cultivated, just as tourists in the Orient are said to become inured, after a few weeks, to the incredible, overpowering stench of back alleys. Those who live among such odors for a lifetime are unconscious of them, but that does not make them perfume for others.

We have no fears that the music of the future will not be beautiful. Criteria of beauty do change, it is true. The composers, Daniel Steibelt (contemporary of Beethoven) and Henri Herz (contemporary of Schumann) were among the most lauded musical writers of their day. Their music was for the most part sterile, uninspired, commonplace. It was dated, distinctly dated, but it was definitely manufactured according to the mathematical musical formulae of the day. It makes one think of artificial flowers or artificial fruit, imitations of the real thing but as dead as the bones in a catacomb.

It is not, therefore, the date that makes good music or makes it bad; it is the music itself. Music that is worth while is immortal. Age can not destroy it. There are few sincere people in the field of art who develop as much artistic remorse as those who have aspired to become creators, but who find, alas, that instead of evolving a style of their own, they have merely succeeded in making imitations with almost Japanese cunning.

Often, in the great European art galleries, we have seen professional copyists at work. Some are so adroit in their craftsmanship that their reproductions are amazing counterfeits of the originals. Many art works are indeed so expertly and deftly duplicated that they are really forgeries and are peddled around by racketeers to would-be "collectors." One American merchant paid a fortune for a "Titian" which was fabricated by an art counterfeiter "hack" who eked out a church-mouse existence in a Parisian garret.

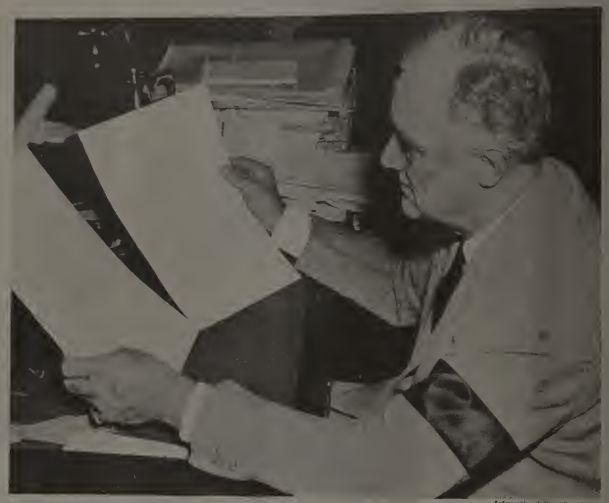
THE MOST POPULAR COMPOSER OF HIS DAY
(1806-1888)

Henri Herz received three and four times as much for his compositions as Schumann, Chopin, Mendelssohn and even Liszt. Born in Vienna, he became the most fashionable teacher in Paris. From 1842 to 1874 he was Professor of Pianoforte Playing at the Paris Conservatoire. He then became a piano manufacturer. From 1845 to 1851 he toured the United States and Mexico. Practically all of his 200 compositions, many trivial and mechanical, at which Schumann poked fun, are now forgotten.

Every work of art is in a somewhat definite sense "dated." It reflects in significant ways the culture, the philosophy, the mores of the age that produced it. Palestrina takes us very certainly to those candle-lighted, incense-laden basilicas of the Holy City. The fugues of Bach reveal the epic character of the Gothic cathedrals of the early eighteenth century, stained-glass and all. Haydn and Mozart reflected the peruked, rococo salons of the nobility of Middle Europe; Mendelssohn is for the most part a kind of musical picture of exquisite *bourgoisie* refinement in which the objective was perfection: Chopin is a dream-like aquarelle of the salons of the "City of Light," executed with an emotional force and keenly artistic technic that no one has equaled. Thus, Wagner, Debussy, Strauss, Stravinsky, and every composer worth while leaves a kind of musical signature on his works which is as unmistakable as the face of George Washington on a dollar bill.

What signatures will the composers of to-day leave upon the history of music? What kind of music, indeed, will come out of the present military volcano? The last war, as we have repeatedly pointed out in these columns, evidently had a very corroding effect upon the souls of blossoming composers who survived in the melee. Many of these creative aspirants produced compositions which were incoherent, strident, discordant, horrific conglomerations of noise, indicating a pathological and psychological condition too dreadful to imagine.

Continued on Page 410



International News Snapshots

Our President Speaks for Music

"*The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life; and thus to strengthen democracy against those forces which would subjugate and enthrall mankind.*

"*Because music knows no barriers of language; because it recognizes no impediments to free intercommunication; because it speaks a universal tongue music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood.*"

—FRANKLIN D. ROOSEVELT

From a letter (April 24, 1941) to Mrs. Vincent Ober, Former President of the National Federation of Music Clubs
(Printed by Permission)

Making Opera Democratic

A Conference with

Mrs. August Belmont

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

Born in England, Mrs. August Belmont came to the United States, at the age of seven, with her mother, the English actress, Madge Carr Cook who played Mrs. Wiggs of the Cabbage Patch. *At eighteen she was taking ingenue parts in the theater and soon rose to stardom in such phenomenal successes as, "She Stoops to Conquer," "Merely Mary Ann," and "Dawn of Tomorrow."*

At the peak of her stage popularity in 1910, Eleanor Robson left the theater to marry August Belmont, sportsman and traction owner. Instead of drifting contentedly into society life, she began using her money, influence and position to help others, making it a full time career.

For twenty-five years Mrs. Belmont has been identified with innumerable causes and helped raise more millions probably than any other woman in America. Seeing the plight of the Metropolitan Opera Company, in 1933, and believing that opera was the responsibility of the whole public and not only of wealthy sponsors, she organized the Metropolitan Opera Guild which has had a wide influence in making opera democratic.

In 1934, Mrs. Belmont received the gold medal for conspicuous service with the Red Cross; in 1938, she was the only woman to receive a gold medal from the Hundred Year Association for outstanding civil service; and she has received the outstanding achievement medal for the past several years.—EDITORIAL NOTE.

MRS. AUGUST BELMONT

OF ALL COUNTRIES, it remained for the United States to challenge the old postulates; that opera is for the few and not the many, and that subsidy is required for its support—and not only to challenge but to discredit them. Long an indulgence of the privileged few, opera in this country is by way of passing into the hands of the people.

Among evidences of this is the opera audience, of approximately ten million radio listeners, including great numbers of rural Americans, who pass up the Saturday afternoon marketing trip to town in favor of "Faust" in their own living rooms; also the fact that the people now own the Metropolitan and San Francisco opera houses, to name the most notable institutions.

Before the advent of radio, America was rather arid operatically. Prior to the broadcasts from the stage of the Metropolitan Opera House, begun in 1931, the number of Americans who had heard a complete opera was estimated at one tenth of one per cent of the population. John Doe of Butte, Montana, may have read about the divas, dowagers and diamond horseshoe at the Metropolitan and heard occasional arias on films and records. Otherwise, opera in general and the Metropolitan in particular never touched his life. Since then, however, the picture has changed.

To-day John Doe is one of a vast audience who sits in regularly on the Metropolitan Opera. Broadcast over one hundred stations in the United States and Canada, and short waved throughout the world, it is rated the highest of any day time net work program on the air. And America has not only shown an avid disposition to listen but also to learn about opera; its composers, singers, plots. The nation has undergone a cultural face lifting in the past decade unmatched in history.

A New Type Audience

All of which has been something of a stimulus to opera production by clubs, civic organizations, schools and colleges. There is scarcely a high school in the land that would think of going through the school year without staging at least one operetta, or "little opera." And a number of schools contrive to project the higher reaches of lyric drama. In one hundred and fifteen cities, civic opera is presented with local talent, including symphony orchestras, some of which are newly formed.

It is not only a new audience that radio has created for opera, and which Edward Johnson estimates as one thousand per cent increase over the old, but also a new type of audience. According to a recent survey fifty-six and three-tenths per cent of the contributors to the recent opera fund became interested only within the past five years. These people seem to have found something in it other than a social function.

Enthusiasm runs high among these far flung opera fans. An eight-year-old boy wrote that he passed up a Saturday afternoon party for Puccini. "In front of my dental chair," writes a Baltimore dentist, "I have installed a radio for the enjoyment of my patients. Believe me, when I say that they all want Saturday afternoon appointments." "I happen to have lived in the Middle West, the deep South and now in upstate New York," writes a man from Troy, New York. "In each of these parts of the country I have found opera broadcasts to be practically an institution. Marketing is done a day ahead, movies are attended during the week, life is planned so that Saturday afternoon is free for opera. Certainly life in America has been revolutionized by this great national institution."

To satisfy the urge to learn about opera, study groups in schools, clubs and homes have sprung up. Friday class periods are often given over to a discussion of the forthcoming Saturday broadcast, this being a part of the music appreciation course. Wagner is particularly popular at colleges. Down at Ottendorfer Library, on New York's lower East Side, each week assemble about fifty derelicts to hear the broadcast from a portable radio. Librettos are passed out as long as they last.

The Opera Guild Is Organized

The Metropolitan sent out its first call for contributions in 1933, when it raised $300,000, through its radio appeal to the public. In 1935, it was felt that a permanent organization was needed to coördinate efforts at its perpetuation, so I organized the Metropolitan Opera Guild. The Guild objective remains to find and fuse opera enthusiasts everywhere, to bring about a better understanding of opera as presented at the Metropolitan and to contribute (*Continued on Page* 426)

The Philharmonic Distinguishes Youth

By Blanche Lemmon

IN NEW YORK CITY, 1842, a group of professional musicians banded together as an orchestral society. They called themselves the New York Philharmonic Orchestra.

On December 7th, of that year, they gave their first concert, followed by two more during that same winter. This number of performances constituted their first season, but the public actually served was not so small as the number of concerts would indicate. For each concert was preceded by about four "dress" rehearsals, which the public was also permitted to attend.

The listeners were escorted down the aisles by white-gloved ushers who carried slender white wands as emblems of their office. While the audience assembled in the auditorium, the orchestra members remained in an ante-room to tune their instruments. When all was ready the players at a command from their leader, marched ceremoniously to the stage. During the performance all players stood except the violoncellists.

The quaintness of these customs brings smiles to the faces of present-day concert goers. They, along with the "elegant" clothes and speech of the period have passed into limbo. But the New York Philharmonic Orchestra, formed in that long ago season goes forward toward its second century of greatness with no change in its lofty standard of music and performance, and with its accustomed fidelity to schedule. It has survived changing times, customs, leaders, personnel; it has never canceled a concert, and has postponed but two: one when President Lincoln was assassinated, the other when death came to its leader, Anton Seidl.

Nineteen hundred forty-two marks for it a milestone of great importance. The Philharmonic Orchestra—now called the Philharmonic-Symphony Orchestra because the New York Symphony was merged with it in 1928—is one hundred years old. More than that, this centenarian, long recognized as the most potent force in the musical education of our people, is the oldest orchestra in the country.

ANDRE MATHIEU, Remarkable Boy Composer, winner of the First Prize in the Young People's Concert Series of the New York Philharmonic.

In making plans for its gala centennial season last fall, the Philharmonic decided to commemorate its own youth by honoring youthful creative ability of to-day. It has long contributed to youthful understanding and interpretative ability by giving a series of Young People's Concerts—led first by Ernest Schelling and since his death by Rudolph Ganz. But as a special event it wanted to search out new and unusual creative talent and to reward it with money and with performance of its works. More and more we are becoming musical creators, where once we merely followed in the paths already made. And this year, when the Orchestra looked back on its own beginnings, seemed an appropriate time to test the powers of young people who were likewise beginners, a time to find out what incipient creative talent existed in the youth of Canada and the various sections of the United States.

Its plan was announced as a competition for a work for orchestra in one of four forms: three single pieces of about three minutes playing time each, one for strings, one for wood winds and one for brasses; a work for chamber orchestra lasting from five to seven minutes; a symphonic composition for full orchestra lasting eight to ten minutes and an eight to ten minute concertino for solo voice or instrument with orchestral accompaniment. And to composers in these forms who were between ten and eighteen years of age it offered three prizes: two hundred dollars and performance by the New York Philharmonic-Symphony Orchestra at a Young People's Concert for the composition adjudged the best; one hundred dollars and performance by the Orchestra for the second best; and fifty dollars for third best.

To many persons it seemed that the age-range was inordinately low and that few compositions of worth could be submitted by such "children." But when February 1, 1942, brought the contest to a close seventy-five manuscripts had come to the Society's offices. The board of judges consisted of Albert Stoessel, conductor of the Worcester Festival and the Juilliard and Chautauqua Symphony orchestras; Howard Barlow, conductor of the Columbia Broadcasting System and Baltimore Symphony orchestras; Leon Barzin, musical director of the National Orchestral Association; and Max Wald, chairman of the theory department of the Chicago Musical College; and after this eminent group had passed judgment on the manuscripts, it was found that almost a dozen were well worth consideration for the prizes offered.

Six, rather than three, money prizes were presented because the second prize was awarded to co-winners and two special awards of twenty-five dollars each were donated in memory of Ernest Schelling by a member of the Young People's Concerts Committee. In addition, honorable mention was given to a score called "Arizona," the work of Harry John Brown of Oak Park, Illinois, bringing the total number of awards to seven.

The two hundred dollars and promise of performance, which constituted first prize, went to Andre Mathieu, twelve-year-old son of the director of the Canadian Institute of Music. His remarkable talent has previously been noted. For a number of years his precocity has been recognized in Canada and this country; in fact he was so exceptional that the Quebec Government sent him to Paris when he was seven years old for training in piano and composition. When he made his New York début at Town Hall in 1940, critics could only echo the familiar "Hats off! A genius!" For the eleven-year-old boy played thirteen of his own compositions at that time, works which contained complicate dissonant harmonies, richness of texture and structure and development that astounded his hearers.

His prize winning composition was a "Concertino for Piano and Orchestra"; and on February 21, three days after his thirteenth birthday, he played it with Mr. Ganz and the Orchestra. Critics who attended the concert agreed with the judges that it was a work of genuine inspiration and one that showed originality in scoring. In addition they praised the boy's piano playing, a field in which he is gifted.

The boy's father is hopeful that his son's unusual ability, which began to manifest itself in improvizations at the piano when Andre was two and a half, will develop under the careful supervision of the parents. In order that he may develop normally and not "burn himself out," he is allowed to work on his music only three hours each day.

The rest of the winners were Americans from various parts of the country, although most of them now live in the (*Continued on Page* 410)

Hoot Mon! The Pipers Are Comin'

All About Pipes, Pipers and Piping

By Pipe Major Stephen MacKinnon

Although the days of the hereditary pipers are past, the piping strain still runs in Scots' blood. Environment, however, has probably played as big a part as heredity, in producing Scotland's modern piping fraternity.

Pipe Major Stephen MacKinnon is a product of both factors. His ancestors came from the MacCrimmon country, and he got his piping technic in Glasgow, Gaildom's bagpipe capital. As a boy of nine he joined one of Glasgow's numerous juvenile pipe bands and at seventeen was already a veteran of many contests. For pipers are rated largely by their standing as contestants.

Pipe Major MacKinnon later served in Scotland's premier pipe band under MacDougal Gillies, noted piper and teacher of the traditional MacCrimmon school. Coming to Canada in 1911, he has been active as teacher, adjudicator, and pipe major. During the last war he served overseas as a piper with the Canadian Black Watch and has since been pipe major of The Canadian National Railways pipe band.—EDITORIAL NOTE.

CALGARY GIRLS PIPE BAND

Pipe Major MacKinnon of the Canadian Black Watch.

IF A HUNDRED PIPERS an' a' an' a' could "dumfooner" an enemy in Jacobite times, what might a few thousand have accomplished? Their numbers seem to grow with successive wars. Something like two hundred pipe bands played their part in the last War, but not in blitzkreig fashion as the old song might suggest. At its worst perhaps, the bagpipe can be more weapon than musical instrument. At its best it provides the finest martial music imaginable. And what is more important nowadays, it is the outward and visible, as well as audible symbol of Scots regimental tradition. When War comes, the sound of "the pipes" becomes an invocation. Pride of race and pride of regiment are summoned forth as by the touch of a magic wand.

The piper had a reputation for magic and spells before Scotland took him over. In pagan times, his note echoed among eastern hills from China to the Mediterranean. Aromatic trade winds wafted the sound across the Aegean. Then the Greeks gave it wings in the mythical lore of Pan and his pipes. The Pied Piper sounded the same note, and it may still be heard in Irish and Scots glens when the fairies are abroad. Burns' picture of "Auld Nick" piping at the witches dance in "Tam O'Shanter" is authentic Scots superstition and good mythology too. The mythical wood winds all seem to have belonged to the pagan nether regions, a sort of sylvan purgatory peopled by nymphs, shepherds and other pastoral folk.

In fact, as well as in legendary lore, the wood winds have been linked with flocks and herds from earliest times. And so long as the pipe chanter was bagless its note was pastoral. But the bag with its air compressor principle changed the piper's tune. By delivering a continuous flow of wind at increased pressure, it stepped up the power of the chanter. Its note became martial in quality and its player had to adapt himself to the changing type and tone of his instrument. For besides being a power plant, the bag suspended the instrument so conveniently that its player could march as easily as he piped. Marching, like dancing, became a natural expression of the rhythm of his lilt. That is why we meet the bagpiper through the centuries more often on the march or with the folk dancers, than tending his flocks.

An American Indian takes a try at the Pipes

Like the Scarlet Pimpernel however, he seems to bob up in the most unexpected places. As a carved stone figure, he has been unearthed from the ruins of forgotten cities along "The Great Silk Road." Albrect Durer's picture of him as a shepherd of "The Nativity" was probably inspired by religious tradition. The Bible speaks of "the pipe" which may or may not have been the bagpipe. We do know that the Romans of that time used the latter. Bronze and stone figures of bagpipers have been found among Roman remains in Britain.

Coming down towards the middle ages, we catch an occasional glimpse of our marching instrumentalist in accounts of ancient wars, among the gargoyles and wood carvings found in pre-reformation churches; or caricatured both in instrument and player. Sometimes the piper is pictured as an ape or pig, sometimes as an angel. One carving shows a fool holding a cat as a piper holds his pipes, and biting the tail to produce the music. Opinions varied then as they still do on the merits of piping as music. And the (*Continued on Page* 410)

The Hey Day of Brahms and Schumann

By Walter Spry

Professor of Piano, Converse College

IT IS A COMMON BELIEF that musicians as a class are particularly unfriendly to each other. It may be true in some instances; we find enmity in all walks of life. But we have many examples in history that have shown the generosity of one musician to another. There are some notable cases of generosity among distinguished artists of the "Romantic Period."

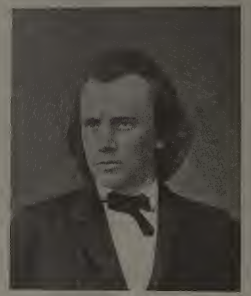
On September 30, 1853, Johannes Brahms, the young Hamburg composer, paid his first visit to Robert Schumann at Düsseldorf. Joseph Joachim, the great classical violinist, was instrumental in bringing these two men together. A short time before, Schumann had visited Hamburg, and young Brahms had sent one of his compositions to the hotel for Schumann to look over. It was returned unopened. Although such circumstances usually end negatively, in this case everything turned out well, and there was no feeling of resentment on the part of Brahms. This meeting, arranged by Joachim, paved the way for a most delightful and notable association. We find in Schumann's diary on the very day of this first Düsseldorf visit. "Herr Brahms from Hamburg." On the next day the diary notes read: "Brahms to see me—a *genius*." Then—"Much with Brahms" and finally, "Brahms" every day.

The impression produced upon Schumann by Brahms, both as man and as artist, was, as Waslelewski tells us, "absolutely like a spell." Brahms played his piano "Sonata Op. 1" and the "Sonata Op. 2" for him, the *Scherzo Op. 4*, and the "Sonata in F minor. Op. 5." From these hearings and after frequent visits on the part of Brahms to Schumann, the latter wrote the famous article "New Paths," extolling Brahms to the skies. Some musicians were afraid that Schumann, in his new enthusiasm, over-estimated Brahms as he had in the case of some other composers, such as Henselt and Sterndale-Bennett.

Schumann from a portrait photograph made for the Bibliotheque National in Paris.

Let me quote briefly from the article. (It is well to bear in mind that Schumann was gifted as a writer, as well as a musician.)

"As I followed the career of many clever talents, I thought that there must, and would suddenly appear, one whose destiny should be to express the spirit of our age in the highest and most ideal fashion, one who should not reveal his mastery by a gradual development, but spring, like Minerva, fully armed from the head of Jove; and now he has come, a young creature over whose cradle the Graces and Heroes have kept watch. His name is Johannes Brahms; he comes from Hamburg, where he has worked in obscurity, though trained in the most difficult rules of his art by enthusiastic solicitude of an admirable master, Edward Marxsen, and recently introduced to me by a revered and well-known artist. (This was Joseph Joachim.) Even in his outward appearance he bore all the distinguishing signs which proclaim him as one of the elect. Sitting down to the piano, he began to open up regions of wonder. We were drawn more and more into the charmed circle. . . . Every age is dominated by a secret coalition of kindred spirits. Do ye who are its members draw the circle closer, that the truth of art may shine even more brightly, spreading joy and blessing on every side."



Brahms in his youth

Brahms replied to Schumann thusly: "May you never regret what you have done for me; may I become entirely worthy of it." He wrote to Joachim the following year: "God grant that my wings may yet grow vigorously."

Brahms Comes Into His Own

Those of us who have watched the growth of public taste the last thirty or forty years, know that concert-goers have acquired a knowledge of the symphonies of Brahms and love them. But at first they made little impression. It is said that in the early days of symphony concerts in this country, a sign was put up over an exit in Symphony Hall, Boston: "This way out, in case of Brahms!"

Schumann himself even predicted that it might be a long time before the people generally would appreciate this music, and it has been an interesting thing to see and feel the security in the public mind of this master's work When I was a young student, and before the charm of the study of Brahms' music had fully possessed me, I had the privilege of hearing the great master himself. If I kept a diary, as I believe I did, I probably noted the day and the occasion with great pride. With still greater pride, I can say that I caught the *spirit* of his music.

After Schumann's tragic illness and death, Brahms proved a true and helpful friend to the widow, Frau Clara Schumann, and her children. By many, Clara Schumann was considered the ideal woman pianist. She played her husband's music everywhere. She also appreciated at once the music of Brahms and gave him great encouragement.

It would be most helpful to those who are interested in the works of these two great masters if, wherever possible, schools and colleges would offer courses in this music. In the larger cities, naturally one can hear the symphonies performed frequently in public, and our opportunities through broadcasts are constantly widening. Also by means of recordings we may come to know by frequent hearings, the symphonic works of these and other masters, and recognize their wondrous beauties.

Schumann and Chopin

Another friendship which was formed at this period was that of Schumann and Chopin. The Polish pianist and composer, born in 1810, made a tour into Germany when he was little over twenty years of age. He was a finished artist at that time, and charmed everyone who heard him. Schumann said of him: "Hats off, gentlemen! A *genius!*" And it was to Chopin that Schumann dedicated one of his most beautiful compositions, "Kreisleriana Op. 16." Also in his "Carnaval Op. 9," one of the numbers is called *Chopin*, and is a veritable picture of Chopin in dreamy mood.

Later Chopin moved to Paris where he became very popular as a pianist, appearing principally in the homes of his wealthy patrons, since concert halls were scarce. (*Continued on Page* 416)

A Musical Saga of Samoa

By J. Brinton Smith

Incoming steamships are greeted with song in Samoa

The author of this fascinating story writes that he can furnish an affidavit by himself and another witness as to its authenticity. However, it will surely charm both adults and children with its tropical atmosphere and mystic appeal, and perhaps we should not ask for legal certification.—EDITOR'S NOTE.

HAVE YOU EVER HEARD about Samoa's legend of the "Turtle and the Shark"? Perhaps you have, for it really is famous, but you, like myself, have probably believed that it was only legend and that no part of it could be true.

It was my good fortune to have been included, along with several other young men, in a Scientific Expedition bent entirely upon visiting out-of-the-way places and studying the life and mysteries of the people on many of the islands throughout the South Seas.

One week before the Fourth of July, we were having a glorious time wandering about exploring the island of Tahiti. We had explored one island after another on our way from Hawaii southward and had seen and heard many strange things.

We could have stayed in that group for days and looked and listened and marvelled. But we came to a sudden realization that afternoon, as we breathed the soft air and looked up at the flag that faintly fluttered above the quay of Papeete—it was a French flag! Of course we had known it all along, but we had never been away from an American port on the Fourth of July: how could we be at this time? That question took possession of us. Honolulu lay two thousand miles behind us, and American Samoa thirteen hundred miles to the westward. The answer seemed to lie in taking a straight course to Samoa.

On to Samoa

With hurried "farewells" and a count to see that all were really there, we weighed anchor and turned the bow of our boat toward the sunset.

It is true that we sighed more than once as we looked back on the palm fringed shores of Tahiti and also thought of the other islands that we were leaving, with their legends and mysteries—their "Firewalks" and superstitions. What of Samoa? Would it have legends and romance too? We did not know; but we had a comfortable sense of well being as we sailed the moonlit waters by night and the deep blue tropical seas by day.

There was still a day or so to spare, as we slipped quietly in through the bottle-necked entrance of Pago Pago Bay, one of the best harbors in the South Seas.

We dropped anchor just as the Polynesian children were saluting the flag and pledging allegiance to the Stars and Stripes, as we had been taught to do at home in a school not so unlike the one there. The *Star-Spangled Banner* was more than music to our ears; but the children, as they marched in almost backward looking at us, seemed to be more in step with our clanking anchor chain as it grated through the hawsplpes.

The children were the only ones who seemed to have anything in particular to do, therefore, as we sat foot on shore, the customary crowd at once gathered around to welcome us in that sincere and friendly way known only to the people of the Islands of the South Seas. We wandered about, and they wandered along. In some unexplainable way we felt a mysterious bond between us. Were we succumbing to the lure of these islands, or was it because we had come so far just to celebrate with them the Fourth of July?

A Strange Story

The moon climbed high that night and seemingly stood still overhead as we listened to their happy stories. One intrigued us more than the others and we asked for it again:

"Once upon a time a terrible famine visited the Island. The palm trees stood parched in the burning sunshine. The mangoes dried and dropped their fruit. The beautiful stralitzia were withered and brown, and the rippling waters were silent Old men shook their heads as their gods turned away in wrath and all their offerings were scorned.

"At last, that the people might live, a gallant Prince and a lovely Princess offered to sacrifice their lives by jumping from one of the cliffs into the sea. They would forever stay in that cove to come when they were called. The gods would smile on them, and they would protect the Island from evil and famine. And the gods had smiled, and the people had been happy and blessed ever since."

We were silent for a few moments. Then almost before we could ask: "Where was the cove? Was it really true?"—"Of course it was"—they would go with us in the morning and call for their beloved Prince and Princess to come forth.

Never could we remember having a more exciting day to which to look forward. At last it came. A Fourth of July so many hundreds of miles from home, and yet how at home we felt! The very air seemed American. Suddenly a twenty-one gun salute rang out from the three guns at the Government Post. The sound echoed and re-echoed from one mountain-side to another. The tall wireless towers seemed to quiver and sway from the terrific concussion.

Almost as fast as though she had come out of one of the guns, our ship's cat made a dash for the deep hidden places in the hold and was not seen again for three days. The peaceful little bay took on a different aspect and everything was life and commotion.

The Adventure Begins

What place could the legend of the night before have in all of this celebration? It seemed as though it must have been left somewhere back there in the moonlight. Would the natives still remember? We would ask them. Yes, whenever we were ready to go they would take us. It would be necessary to travel about eight miles across the Island to the unprotected ocean side, where no kindly coral reef guarded the famous cove from the relentless beating of huge waves as they plied high against rugged rocks.

The little village which nestled there was reached in a very short time, and we were met by all of the natives—men, women and children, who soon gulded us over the rocks to the edge of the water. On our faces were plain signs of bewilderment but on theirs rested such a calm confidence, that had we been less skeptical, should have at once dismissed all doubts.

Suddenly they began to sing in a clear musical chorus. It seemed almost a chant, although there was nothing weird or mournful about it, but vibrant and in a way playful. This continued for three or four minutes; then they stopped and waited a minute or two. We also waited and watched, never taking our eyes from that green turbulent water. All at once some one cried. "There she comes," and to our utter amazement, breasting a wave was a huge sea turtle.

On in it came, until it stopped where the wave ended almost directly below us in the shallow water. It was at least three feet in diameter and would probably have weighed more than one hundred pounds. It reminded us of a bright piece of Chinese jade, for there was about it an inherent beauty. It put its head up and looked hard at us for a few seconds, bobbed its head back and forth, slipped quietly below the surface of the water and disappeared.

We looked at the (*Continued on Page* 420)

More Music, More Defense

How Amplified Music is Stepping Up Defense Production

By Dr. O. H. Caldwell

RADIO MAGIC RECORDINGS are being used to build morale among industrial workers and to speed up Defense production. And now Radio Magic amplified melodies are even accelerating the building of battleships in the same way that whole brass bands were enlisted to stimulate ship building during World War I. It was therefore no surprise to radio men to learn that the 35,000-ton battleship Alabama, under construction at the Norfolk Navy Yard, was being built to music. The program comprised six concerts daily, from records played through an amplifying system—four during the shifts and two at lunch-time. The music is described as "sweet and swing" "classic and corny" and its effect upon the workers was found to be stimulating and to promote increased spirit and effort.

In fact, the record-breaking total of a hundred major sound amplifying and reproducing systems were installed during a recent thirty-day period, including a number of unusual installations. These sound jobs reveal the constantly widening field for "sound" in business and industry, during the present critical period in National Defense.

For example, twelve 100-watt loudspeakers are doing yeoman duty in the Roanoke classifying yards of the Norfolk and Western railroad,

THE FACTORY OF TOMORROW DEMANDS MUSIC

This scene in the large drug making plant of the Bristol-Myers Company shows five amplifiers through which music is supplied during the day. Thus the entire huge plant is wired for daily musical inspiration.

handling Defense traffic—constituting one of the most powerful systems of its type in the world. Since the installation, operations in the switching yard have been carried on with a notable increase in efficiency. Orders are now communicated verbally over large areas, doing away with the need for time-consuming signaling by lights and flags.

Unusual Installations

Another unique sound installation has been completed at the Des Moines Ordnance Plant by the Technical Service Corp. of Des Moines. This system includes a master control station in the Administration Building where microphone, radio and phonograph facilities have been provided. Remote microphones are provided as well at the telephone switchboard, for paging, and at several other points in the plant. Four groups of loudspeakers are employed powered by amplifiers installed on the poles which support the horns. Signals from the control station are transmitted to the remote amplifiers over telephone cables.

A powerful sound system designed for permanent use in a new United States munitions depot at New Brighton, Minnesota, was installed ahead of time so that it could also be used by the building contractor for expediting and paging. The apparatus consists of a central control cabinet with microphone and phonograph facilities feeding sixty-four power amplifiers which, in turn, drive thirty-two 100-watt loudspeakers. The system is so arranged that any of the ten groups of speakers covering various parts of the plant can be used individually for paging in selected areas, of the whole system may be used for plant-wide coverage.

Another sound system has been installed in the Beuerwyck Brewery, Albany, New York A number of powerful reentrant loudspeakers are placed at intervals throughout the warehouse and on the loading platforms. To acknowledge the call, the person being paged goes to the nearest of a number of communicator stations located throughout the plant.

The Oregon Shipbuilding Corp. has installed an extensive industrial sound system which provides recorded music programs for the plant, in addition to paging and announcing facilities. Nine large speaker-trumpets are driven by 150 watts of power. The system is also used to provide music during the lunch and supper hours for the workers.

During the same month sound systems were installed in twenty-one schools and colleges, twelve industrial plants, eight churches, seven United States Government projects, eleven hotels, hospitals and institutions, and in such miscellaneous locations as a race track, several funeral homes, auditoriums, department stores, lodges, restaurants, a roller rink, a bowling alley and a night club. In addition, one city in Kansas purchased a mobile sound system, so that the police cruising around town can issue stentorian traffic commands to infractors of local rules of the road.

When modern sound installations are made in industrial plants, the purpose is above all to stimulate morale and to promote general good feeling between workers and management, by the introduction of pleasing music during working hours.

Even though the noise conditions in such plants may reach such high intensities as 65 to 100 decibels, it has been found possible to introduce individual loudspeakers at each machine so that the music being played is heard clearly above the factory roar.

The loudspeaker system can also be used for local plant broadcasts of safety instructions and for possible air-raid warnings.

The musical programs are started five minutes before the time work is to begin and thus have the effect of getting employees in and ready to begin work promptly.

A Relief from Fatigue

Industrial tests have shown that in factory work there is a peak of fatigue occurring about 11 A.M. To off-set this, music is begun at 10:55 A.M. and continued twenty-four minutes until 11:19 A.M. Then at the noon hour, news is given while the employees eat lunch in the cafeteria or alongside their machines. At 12:30 a "request" program of musical selections follows.

Other fatigue peaks occur at 2:30 and about 4 P.M., and these are again periods for quarter-hour musical selections. At closing time, music is again heard. The noon-hour "request" musical programs which follow the noon news periods, are made up of selections chosen by the employees themselves, and thus they feel that they have a hand in arranging the noon music. Wedding marches and "happy-birthday" greetings are often included on appropriate occasions.

The usual practice for the supply of the necessary musical recordings, is to furnish an initial plant "library" of five hundred records, and then to furnish one hundred new records a month, on an exchange basis. This accomplishes the elimination of old records, and continuously keeps the local industrial music collection both up-to-date and in good operating condition.

In some of the workrooms where the new industrial music has been installed, high noise levels prevail but the new music system successfully meets this difficulty, particularly with the aid of small local speakers installed at each machine in rooms where the noise is great. In general women like the music to be distinctly audible, so they can follow the melodies. Men at work, on the other hand, prefer music only as "background" and so for male workers (*Continued on Page* 420)

Working for Finer Radio Programs

By Alfred Lindsay Morgan

ALFRED WALLENSTEIN

THERE SEEMS NO BETTER WAY to begin our department this month than by repeating a worthy suggestion, made recently during a Mutual network program (Wallenstein's Symphonic Strings), whereby musical listeners can do their own special part for National Defense. It is a suggestion we feel that readers of THE ETUDE may wish to pass on to their friends. Each time you listen to a program of musical worth do this: "Imagine that a radio concert of fine music was being played in a hall with a twenty-five cent admission charge, the net proceeds to go to help the war. You would pay that quarter gladly, wouldn't you? Well, think that way about fine radio programs you hear at home —and buy an extra War Saving Stamp for at least some of them. Make them your own benefit concerts for Uncle Sam—in addition to your regular purchase of War Bonds and Stamps."

We offer a further plan to assist at this time. All of us who own finer radio equipment than our immediate neighbors and friends might organize a listening group once or twice a week for the best musical broadcasts, and by way of promoting further help for Uncle Sam sell each member of the audience a twenty-five cent War Saving Stamp as an admission charge. Not only can a better neighborly feeling be advanced in this way but each member of the group will definitely derive an uplift from adding his or her bit in this manner. Perhaps the host of the occasion will feel prompted to serve refreshments, but this is not an essential requirement for the success of such a gathering. People like to get together, particularly for the enjoyment of music; there is something communicable about musical appreciation and the feeling that we are sharing musical enjoyment with others. That very feeling will enter into the buying of the stamps and everyone who acquires one in this manner will have an inner cause for double rejoicing.

Further satisfaction might be found by keeping a log of the concerts heard; with some notes of one's reaction on the quality of the music and its performance. This would be a wartime musical log, which in later years might well become a highly prized family item. So much by way of radio is all too soon forgotten, yet assuredly we have radio concerts of fine music which deserve to be remembered along with those which are heard in our concert halls.

Each year the Henry W. Grady School of Journalism of the University of Georgia makes seven awards to outstanding features of the national broadcasting scene. These honors, named from their founder, are known as the **George Foster Peabody Awards.** For the first time this year they were presented to programs. Since they are referred to as the "Pulitzer Prize" of broadcasting, an idea of the honor attached to the awards can be gaged. One of the seven conferments this spring was given to Alfred Wallenstein, musical director of Mutual's New York station WOR, by Dr. S. V. Sanford, Chancellor of the University System of Georgia, during a dinner in New York, on April 10th in honor of the award members. Wallenstein was cited for "greater originality, his search for the lesser known classics, and the beauty and leadership which he has brought to the performance of his **Sinfonietta** (heard on Thursday evenings from 8:00 to 8:30 P.M., EWT)."

Besides his Sinfonietta, this gifted orchestral leader has three other important programs on the air: **Symphonic Strings** (Sundays, 6:30 to 7:00 P.M., Mutual); the **Firestone Hour**, featuring Richard Crooks (Mondays, 8:30 to 9:00 P.M., NBC-Red network); and the program known as **America Preferred** (Saturdays, 10:15 to 10.45 P.M., Mutual).

Other winners of the Peabody Awards this year were the **Chicago Round Table of the Air**, weekly forum broadcast from NBC: the program **We Hold These Truths**, by Norman Corwin, which was heard over all networks on December 15, 1941, on the anniversary of the Bill of Rights: and the so-called "Soap Opera," **Against the Storm**, written by Sandra Michael, broadcast five days a week over the NBC-Red network. In citing the last for an award, the Peabody advisory board called it "a daytime program which stands head and shoulders above the mediocrities in its field," a program worthy of praise for its "human interest and integrity." Of Corwin's "Bill of Rights" broadcast, which listeners will remember concluded with an address by the President, praise was bestowed because it "demonstrated what patriotism and a fine dramatic sense could do seven days after Pearl Harbor." The board contended that it "ought to be rebroadcast until it is familiar."

That Alfred Wallenstein was cited for an award was understandable. For a number of years past he has been responsible for many unusual as well as highly worth while programs. Besides his regular weekly features, there have been his Mozart Opera and Bach Cantata series, which have been widely praised, and others such as last year's series of programs which featured the noted violinist, Joseph Szigeti, and later the Metropolitan Opera soprano, Elisabeth Rethberg.

A new and most important group in the history of broadcasting is the **First American Opera Festival**, which Wallenstein inaugurated on May 7th (Thursday, 8:00 to 9:00 P.M., EWT). These programs are a worthy continuation of both the conductor's and WOR'S pioneering projects in good music. Seven broadcasts in all are planned, and in case you have missed the first four we recommend that you mark the three scheduled for this month on your radio calendar. Such concerts as these would be appropriate ones for the assemblance of a listening group, for these broadcasts are being presented in cooperation with the U.S. Treasury Department to aid the sales of War Savings Bonds.

We have often lamented the fact that radio news is not available far enough in advance to notify our readers of such worthy series as these. But even though these broadcasts have passed their halfway mark, we feel justified in calling attention to them now. For these are all-American events; not only are the operas the works of American composers, but the participating singers are all American, and the orchestra employed is Wallenstein's own Sinfonietta. It was a worthy and logical choice that George Gershwin's "Porgy and Bess" should have opened this series on May 7th. Following it came Douglas Moore's "The Devil and Daniel Webster" (May 14th), Gian-Carlo Menotti's "The Old Maid and the Thief" (May 21st); and on May 28th the world-premiere of Quinto Maganini's opera "Tennessee's Partner."

On June 4, Virgil Thomson's "Four Saints in Three Acts," with its highly provocative and startling libretto by Gertrude Stein, will be heard. Aaron Copland's opera, (*Continued on Page* 420)

RADIO

Notable Master Pianist Recordings

By Peter Hugh Reed

SCHUBERT: SONATA No. 10 IN D MAJOR, OP. 53; Artur Schnabel (piano). Victor set 888.

Musical listeners who tuned into the Sunday afternoon broadcasts of the New Friends of Music this past winter will recall the five recitals during January and February in which Artur Schnabel played all the piano sonatas of Schubert. Schnabel's performances of the piano music of Schubert remain among the most persuasive demonstrations of his artistry.

When we consider that the sonatas of Schubert offer pianists endless difficulties, Schnabel's expressive and free-flowing performances of them are the more appreciable. For this reason the work that has gone into their conception and exposition is not immediately apparent to the casual listener. Rumor has it that Schnabel has been busy recording several of these works lately, and the present set is undoubtedly a forerunner of others to come. The "Sonata in D major" has been aptly described as an expression "of irresistible force and originality, and of an eventfulness which was never again, in Schubert, joined to such a brilliant style."

There may be some who will be captious of detailed aspects of the performance, Schnabel's lingering over a phrase here or there or his lack of compliance to the *con moto* marking in the second movement. However, when all is said and done, the impression sustained is that this is the performance of an artist who loves and understands Schubert. The pianist has been splendidly recorded.

CLAUDIO ARRAU

Weber: Sonata No. 1 in C major, Op. 24; Claudio Arrau (piano). Victor set 884.

Among Weber's most enduring works for piano must be counted his first two sonatas — Op. 24 and Op. 39. True, they lack academic ingenuity, but in their poetic light-heartedness and seeming insouciance there is much more to appreciate than condemn. The two sonatas mentioned are romantic pieces, faintly reminiscent of the composer's opera "Der Freischutz." Victor has already released the second sonata in an attractive performance by Alfred Cortot, and now comes an equally fine performance of the first by Claudio Arrau.

Debussy: Etudes No. 1 and No. 7: Jacob Gimpel (piano). Columbia disc 17305-D.

Debussy's twelve etudes, dedicated to the memory of Chopin, are not mere finger exercises; some of them are real poetic miniatures. No. 1 is a humorous gibe at Czerny, in fast tempo, and No. 7 is a study in chromaticism. Gimpel plays both with fine technic and expression.

Pérotin: Trio—Organum Triplex; Anonymous (15th century): Le Moulin de Paris; Caurroy: Fantaisie sur l'air "Une jeune Fillette"; and **Couperin (Louis): Chaconne;** Joseph Bonnet (organ). Victor disc 18413.

Here we have a miniature recital of four enjoyable organ pieces played with impeccable taste by Mr. Bonnet. We recommend that all readers investigate this disc, and then look up information on the various composers, for all were men of prominence in their time. Although there is some question on the authenticity of the tempo employed by Mr. Bonnet in the Pérotin, the music nonetheless owns expressive appeal in the present performance.

Beethoven: Sonata in A major (Kreutzer), Op. 47: Adolf Busch (violin) and Rudolf Serkin (piano). Columbia set 496.

The fine musical intelligence and teamwork of Busch and Serkin are well evidenced in their conception and performance of this work. Although technically Busch is by no means as proficient as his partner, the over-all effect of his playing remains as satisfying as that of any other violinist on records. Busch and Serkin bring vigor and intensity to the first movement, and their performance of the tarantella-like finale is by far the best. The set is excellently recorded.

Brahms: Symphony No. 2 in D major, Op. 73; London Philharmonic Orchestra, direction of Fellx Weingartner. Columbia set 493.

Weingartner's treatment of Brahms is both congenial and companionable. He does not inflate the Brahmsian drama nor does he overstress the sentiment. Although our preference of the several recordings of this symphony remains with Beecham, this set seems to us to own a better feeling for line and understanding of the Brahms' orchestration and expression than either that of Barbirolli or Ormandy.

Kern: Show Boat—Scenario for Orchestra; Cleveland Orchestra, direction of Artur Rodzinski. Columbia set 495.

Kern: Melodies (arr. Charles Miller): Gordon String Quartet. Decca set A-293.

It was Rodzinski's idea that Kern arrange an orchestral scenario of his "Show Boat" music. Although by no means a true symphonic work, this score is no conventional potpourri. "Show Boat" contains so many memorable tunes, melodies which are filled with that yearning quality which we associate with Foster. Heard in a richly scored arrangement for full symphony orchestra Kern's tunes find new life and appeal. Miller's sensitive arrangements of six song hits from different shows by Kern accentuates the graceful and gracious qualities of the melodies. Many will no doubt welcome this unusual contribution to chamber music. The Gordon String Quartet brings the same artistic expressiveness to Kern's tunes as it would to a Beethoven quartet.

Mozart: Symphony in G minor, K. 183: New York Philharmonic-Symphony Orchestra, John Barbirolli, conductor. Columbia set X-217.

Dr. Paul Nettl, the Czech musicologist, has called this early symphony of Mozart "the most daring, romantic and passionate of his early works in its form." Certainly, the symphony affords a striking example of the genius of the composer at eighteen, for there are elements to be noted here which were later to become essential traits of Mozart's mature style. An earlier recording of this work was marred by non-resonant recording. Although the present set offers more vital reproduction, it cannot be said that Barbirolli's performance is a truly expressive one.

Sibelius: Symphony No. 1 in E minor, Op. 39: Philadelphia Orchestra, Eugene Ormandy, conductor. Victor set 881.

Sibelius' "First Symphony" has been aptly described as a fantastical expression although not a displeasing one. Conceived in the grand manner, it is not far removed from Tschaikowsky and yet its individuality remains unassailable. Ormandy's interpretation pursues a broader symphonic outlook than that of the late Robert Kajanus; further the clarity of line and tonal texture in his latest recording offers a more valid substantiation of the composer's intentions. It is splendidly recorded.

Strauss: From the Shores of Sorrento (from Aus Italien); Chicago Symphony Orchestra, direction of Frederick Stock. Victor disc 18535.

Paganini (arr. Stock): Moto perpetuo; and **Ippolitow-Ivanow: Procession of the Sardar from Caucasian Sketches;** Chicago Symphony Orchestra, direction of Frederick Stock. Columbia disc 11738-D.

Dr. Stock recently signed a contract with Victor; and the lovely, picturesque movement from Strauss' early symphony, written in his twenty-second year while on a visit to Italy, is the first issue under this new contract. As welcome as this excerpt is on records, one cannot but regret that the conductor did not see fit to record the entire work. It is among the best of Strauss' early compositions. Stock's performance of the ubiquitous *Procession of the Sardar* (said to be based on a Hindu folk tune) is effectively planned and realized, and his performance of the Paganini piece —although less exciting than the Toscanini version—is nonetheless well played. The recording in both discs is well con- (*Continued on Page 414*)

RECORDS

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

Are You A Victim Of Shyness?

Louis E. Bisch, M.D., Ph.D., formerly Professor of Neuropsychiatry in the New York Polyclinic Medical School and Hospital, and now a practicing psychiatrist in New York City, was interviewed in THE ETUDE for January 1942. His new book, "Why Be Shy?", grows more absorbing with each progressive page. To one who for years has been engaged in business, with large numbers of collaborating employees, it is not surprising to note the author's statement that at least one in every three persons is a victim of the psychological confusion resulting from shyness. Dr. Bisch tells "the why," "the when," and "the how" of this condition and shows the means by which it may be conquered by the reader, providing there are no pathological lesions which should first be treated by an expert physician. The book should be of great help to the millions of victims of shyness, which is quite often observable among musicians and music students.

"Why Be Shy?"
By Louis E. Bisch, M.D., Ph.D.
Pages: 265
Price: $2.00
Publishers: Simon and Schuster

A Study in German Romanticism

That is what Dr. Benjamin F. Swalin calls his excellent work upon the violin concerto. It is an excellent analysis of the outstanding concertos, some of which are heard all too rarely. The work is finely documented and ably planned and written.

"The Violin Concerto"
Author: Benjamin F. Swalin
Pages: 172
Price: $3.50
Publishers: The University of North Carolina Press

The Music of Spain

The reviewer has been looking for this book for some time. He was sure that it would come. There have been many excellent works upon Spain's incomparably enchanting music, but they have for the most part been sketchy. Anyone who has lived upon the Iberian Peninsula during the past half century realizes in a short time that it

A Spanish Gypsy Trio

is one of the few remaining "civilized" countries in which there is still preserved a colorful individuality of the present population. The Spaniard is one of the most independent and indifferent beings in any land. He is proud and aloof, unless he knows you very well indeed. He prefers to keep to himself and he can be extremely suspicious of outsiders. Courteous, intelligent and deft, as well as emotional, he finds in music one of his chief delights. Gilbert Chase, in his "The Music of Spain," has felt this and his history is finely sympathetic, but at the same time highly discerning. The author prefers to have the work called a panorama, rather than a history. The fact that Spain is a country of many different types has made the author's task difficult.

The material in this new Spanish musical history is so picturesque, that the book reads easily. The Zarzuela and the Spanish dances are ably covered, as is Hispanic music in the Americas and the music of Portugal. The work is a music room necessity, as nothing exists which comprises the splendid material in this book.

"The Music of Spain"
Author: Gilbert Chase
Pages: 375
Price: $4.00
Publisher: W. W. Norton & Company, Inc.

Dvořák In Biography

One of the best of contemporary musical biographers is the Austrian, Paul Stefan, and your reviewer always feels a peculiar sense of security in opening a biography of this fine musical workman. He leaves no necessary point uncovered and wastes no words upon unessentials.

Dvořák welded his Czechoslavakian soul with America through his residence in America in the fine works that it produced. He was a man who lived for his music. Personally, he had little pretense in his makeup. The writer of this review once heard him say, "Ich bin nür ein einfacher Boemischer Musiker." (I am only a simple Bohemian Musician).

Stefan's biography is splendidly clear and interesting. Fifty pages of the book are devoted to Dvořák's activities in America. The work is excellent in every respect. There is a fine bibliography, in which there are no less than three references to articles in THE ETUDE Music Magazine.

"The Life and Work of Anton Dvořák"
Author: Paul Stefan
Translated by: Y. W. Vance
Pages: 336
Price: $3.00
Publishers: The Greystone Press

BOOKS

The Machinery of Publicity

What might be called the confessions of a press agent has just come from the press of the Bobbs-Merrill Company. This press agent, or if you choose the swanky term "Public Relations Counsel," is Constance Hope, and her clients have for the most part been concert and operatic artists, although she has taken side excursions into linens, dresses, and restaurants.

A press agent is a Professor of Mass Psychology. He must turn the search lights of publicity upon his client until they shine so brightly that the whole world cannot avoid seeing them. In this way, some gifted and personable young musicians, actors and Hollywooden debutantes have been turned into big business in an amazingly short time. The press agent's job calls for invention, ingenuity, diplomacy, and enormous persistence. In former days, he thought his job was to hoax the public as cleverly as possible. He reasoned that the hoax based upon a ridiculous false statement was anything that Mr. J. Q. P would laugh off in sportsmanlike fashion, but he would still remember the publicity. Now things are very different. Publicity must be true or at least as true as possible.

Miss Hope writes with her tongue in her cheek and her pen in champagne. Your reviewer found this a very amusing book with fair warning of what the aspiring artist must expect to catch the public eye and ear, to say nothing of its mouth, nose and throat.

"Publicity is Broccoli"
Author: Constance Hope
Pages: 264
Price: $2.00
Publisher: Bobbs-Merrill Co.

The World of Wagner

Wagner is running a merry bibliographic race with Shakespeare these days. Despite war prejudices, the queer little man of Bayreuth is the subject of recent books and articles in many tongues. So very little is known that is authentic about the life of Shakespeare that most writers content themselves with analyses of his works. With Wagner, however, the case is very different. Masses of reference material are available and there seems to be an increasing flow of biographical material.

Gladys Burch in her "Richard Wagner Who

Followed a Star" gives an acutely feminine view of the master. She does not concern herself with his libidinous caprices, with which so many of his biographers waste much space, but rather, she views him and his works from an idealistic standpoint in relation to the world in which he lived. She tells the plots of the leading music dramas as her life story of the master unfolds and does it in very fine clear fashion. A comparative chronological table of world events during the life of Wagner is very interesting and helps the reader to get his historical bearings. For instance, "The Flying Dutchman" was produced the year in which the bicycle was invented (1840); "Rienzi" was performed in Berlin the year Edison was born (1847); "Tannhäuser" was given in Paris the year the Pony Express was started in America (1861).

"Richard Wagner Who Followed a Star"
Author: Gladys Burch
Pages: 573
Price: $2.75
Publisher: Henry Holt and Company, Inc.

Mozart Makes His Bow

An attractively illustrated book for children is "Curtain Calls for Wolfgang Mozart," a Musical Play for Children. The story is confined entirely to the childhood of the little musical miracle. The work makes an excellent gift book for children. Several of Mozart's themes appear in simple arrangement for piano, violin duet, and simple string quartet.

"Curtain Calls for Wolfgang Mozart"
Authors: Opal Wheeler and Sybil Deucher
Pages: 109
Price: $2:00
Publisher: E. P. Dutton & Co., Inc.

Impresario Supreme

Giullo Gatti-Casazza, an extraordinary Italian business man with rare diplomacy and artistic taste, held his post as Director of the Metropolitan Opera House for twenty-seven years during the most brilliant days of that great theater of music. He did more to bring forward American operas composed by Americans than any other impresario in America. Sometimes he was accused of furthering an Italian monopoly at the Broadway centre in which he reigned imperially for so many years, but German, French and Russian operas did not suffer during this period.

Gatti-Casazza knew "everybody" in opera and his personal story of his forty-two year long career is full of interesting incidents regarding the great singers. His encounters with great composers are interesting historical high lights. During the period of his occupancy of his post at the Metropolitan, the general character of the performances improved immensely, as did the welfare of the performers. During the previous Grau regime, for instance, a chorister received fifteen dollars a week—under Gatti-Casazza, he was raised to from seventy to eighty dollars. The jump in the fees of artists is also noted. Where Patti was content with $1200, Caruso received $2500 a performance, although in Havana the great tenor got from $6000 to $9000.

"Memories of Opera"
Author: Giullo Gatti-Casazza
Pages: 325
Price: $3.50
Publishers: Charles Scribner's Sons

A Notable Domestic Musical Triumph in the Far Northwest

THE ETUDE IS ALWAYS HAPPY to record the achievement of musicians who have reaped success amid surroundings which less patient, industrious and persistent musicians would have found impossible. This is the story of a mother of thirteen children, whose radio programs heard over the air from stations of the Canadian Broadcasting Company in Alberta, have won her a wide and enthusiastic following. Madame Marguerite Sabourin, wife of a prominent physician, Dr. Sévérin Sabourin, has lived in Bonnyville, Alberta, since her marriage in 1917. Bonnyville is one hundred and sixty-five miles

Madame Sabourin's Unusual Musical Family.

northwest of the city of Edmonton, which is some three hundred miles north of the Canadian border.

Mme. Sabourin, French-American, was born at Auburn, Massachusetts, and educated in the United States. She is a cousin of the celebrated Canadian tenor, Paul Dufault. She studied piano principally with Madame la Comtesse de la Neuville, at Holyoke, Massachusetts, who was also a physician who had studied in France and had come to America to practice. Mme. Sabourin is a natural born singer and accompanies herself at the piano. A linguist, she sings in English, French, Italian, Russian, and Spanish.

"When I was sixteen, my father came to Edmonton. I lived there until my marriage in 1917, when my husband who was then a young doctor decided we should come to Bonnyville where we have lived ever since. Our village is literally the door to the North. It is situated one hundred and sixty-five miles northwest of Edmonton, so you see, I have quite a distance to go for my broadcasts. And it was a great honor to have been invited as a special guest artist for the A. C. F. A., for Edmonton has many lovely singers and most of them much younger than myself.

"My husband is a fine singer, a baritone. Our voices blend beautifully and for many years we specialized in vocal duets. We still do, when the doctor is not too busy to practice. We had a promising family choir but our tenor has gone. The oldest son is now a member of the Royal Canadian Mounted Police, and has been sent to a detachment in Montreal. All our children sing—all but one have 'solo' voices. I have been able to teach the piano to only one of my girls owing to my frequent illnesses, but I have taught them theory and singing. One of our boys is a fine cornet player. He studied this at college. This winter I am going to present our 'all-girl' chorus to my audiences. Three of my girls, two boy sopranos and myself. I have a very lovely and popular little troupe of one boy and four little girls—singers all. They are well known in our district.

"Cecile our daughter pianist and myself, are preparing a two-piano number for ourselves at present. Later perhaps for the public—not just yet."

Congratulations to a fine musician and a model mother!

The "Nasal" Tone

By Howard H. Edgerton

THE MOST RIDICULOUS fallacy connected with modern vocal study is the one concerning so-called "nasal" tone. There are many false ideas of near-superstitious nature which still cling like barnacles to voice teaching, but a little mental effort might suffice to rid the profession of this one at least. How many teachers continue to tell their pupils not to sing through the nose, when they mean quite the opposite?

The alleged cause of a "nasal" tone is put forth in a gross misstatement which does much to retard progress of vocalists. Nine out of ten authorities say that "nasal" tone arises from singing through the nose, a statement which they admit must not be taken literally, yet to which they cling with seemingly chronic dependence.

Humming is really not unpleasant, and it is done by singing *only* through the nose, whereas constricting the nasal passages to the exclusion of all air and "vibration" produces chaos. When a singer combines the action of humming and an open mouth, the result is the perfect tone.

To test this matter conclusively, pinch the nose firmly at the nostrils and try to get a pure tone. There is no "singing through the nose" now, yet the result is ridiculous. Now release the grasp, close the mouth firmly and hum. Singing *only* through the nose produces a pleasing sound. Finally, still humming, open the mouth slowly to its fullest extent and as slowly close it, repeating several times. If there is no undue constriction of the throat muscles the result, when the mouth is open, is the perfect tone. Moral: the singer should always be told, "Part of every tone *must* be sung through the nose!"

Furthermore, to sing without audible or concomitant nasal exhalation is actually the foundation for eighty per cent of all "breathing" problems. Yet every struggling student-vocalist almost invariably is made to stumble over the same absurd contradiction. Let us clear away this debris once-and-for-all to speed up progress in our classes.

Counterpoint in Plain Language

By Arthur S. Garbett

Part One: "Gentlemen, Old Bach is Here!"

THIS IS NOT A TREATISE on how to write counterpoint. It is rather an attempt to explain its terms and uses for the average listener, especially the radio listener who must needs catch his music on the wing. 'Tis here—'tis gone!

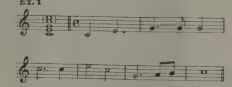
Millions nowadays are listening to music, recorded or broadcast, that is rich in counterpoint; yet they have little concrete knowledge of its many devices, and what they contribute alike to the greatest of masterpieces, the least of teaching pieces; and even the craziest of "torch-songs" and "boogie-woogle."

Every melody is a compound of harmony-notes, passing-notes, changing-notes, syncopated notes, from which are framed figures ("words"), phrases, clauses and sentences. All these are in the province of counterpoint: and counterpoint itself is simply the technique of framing multiple melodies having recriprocal relationship to each other.

The turns and twists of melody are as distinctly in the field of counterpoint as chord-building, chord-progression and modulation are in the province of harmony. They unite to form the composer's "vocabulary" of music; just as rhythm and form (architectural plan) provide his "rhetoric."

Though harmony and counterpoint differ in function, they are not apart. Chords, as everybody knows, are built as from a "root" or bass-note, and stand pillarwise. Melodies may be formed from the same notes running lengthwise. A clear illustration of this is the opening of the *Gloria* from Mozart's "12th Mass":

Ex. 1



Except for the two eighth notes, that melody is formed entirely from the chord of C major—C-E-G.

Few melodies consist wholly of "harmony-notes" as in this case, but for artistic reasons Mozart desired the firm strength of the trumpet tones. Usually, the rigidity of harmony-notes is softened by passing notes (notes occurring by steps between the harmony-notes) and other devices to be discussed later.

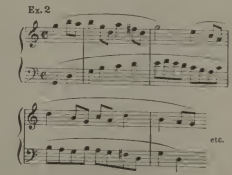
Vertical or Horizontal Tones

The point is, however, that tones arranged vertically to form a chord, may, by horizontal extension, form a melody (with or without embellishments); and conversely, harmony is usually implicit in any melody so that it can be "compressed," so to speak, into a chord, or series of chords.

If this is true of a single melody, it is also true if a counter-melody is used for accompaniment. For illustration take the following from a *Gavotte in G minor* by Bach. It consists of a melody in the treble, and a running counterpoint in the bass. It would be well to play this over a number of times, to fix in the mind the various harmonic changes throughout.

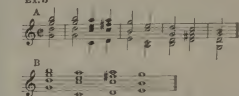
ARTHUR S. GARBETT

Ex. 2



Implicit in this two-part counterpoint is a rhythmic framework of four-part harmony (a) which may be compressed into four essential chords (b).

Ex. 3



How is it done? Treble and alto are outlined in the treble, tenor and bass in the bass part. The principal melody, however, is a fixed quantity, or in the lingo of the craft, a *cantus firmus*. The counterpoint, or counter-melody in the bass, is so contrived as to fill out the harmony for tenor and bass.

Counterpoint is thus largely a matter of note-juggling. The composer casts his eye over the *cantus firmus*, and so contrives his counterpoint that it will amplify the chords implicit therein. An essential necessity, however, is that the counter-melody shall be not only complementary to the *cantus firmus* but also tuneful and free-running; melodious in its own right, yet not so obtrusively as to obscure the *cantus firmus* and thus "steal the show."

The reader may ask, does the composer first map out a series of chords and then turn them into counterpoint? or does he write his counterpoint *ad lib.* and then discover afterward that he has outlined a series of chords?

Either way is possible, but usually both occur at once! A good composer starts out with a musical thought-stream similar to the verbal thought-stream which we all have. Just as words, grammar, and rhetoric are pounded into us till our thoughts are coherent, and come out in speech that is clear and correct, so the composer studies his harmony, counterpoint and form, until they work together to give clarity to his musical ideas. Mozart wrote the *Overture* to "The Magic Flute" the night before the opening performance. Copyists took the pages as fast as he wrote them, orchestrating as he went along. It came out perfect in form and substance, a kind of fugue, a stream of invertible counterpoint capable of Heaven knows what in the way of extended developments, and irrepressibly gay from start to finish.

The Speed of Masters

Other fast workers were Schubert and Mendelssohn. Shortly before his death, Schubert spoke of his intention to "study counterpoint" as though he didn't know any; but that was just talk. His "Unfinished Symphony" is full of it. Mendelssohn, thanks to his teacher, Carl Zelter, was a phenomenally skilled (*Continued on Page* 418)

The Teacher's Round Table

Conducted Monthly
By
Dr. Guy Maier
Noted Pianist and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

Time for Lessons

Do you believe that grade school students should be excused during school hours for private music instruction? I cover many miles and find grand cooperation with the exception of one school. Oddly, the County Superintendent takes a perverse stand although accepting my credit for high school work. I am proud of the musical reputation of Oregon, although once I was a "Buckeye."—Mrs. M. A., Oregon.

Yes, the whole northwest has come a long way in the field of music education. Other sections of our land might well drop their pretentiousness and take a leaf from the intelligent and effective coöperation your state's music teachers have achieved with the educational authorities.

Of course all grade students should be excused during school hours for instrumental instruction. Shame on that Superintendent! How can he be so unenlightened as not to realize that the study of a musical instrument offers more mental discipline, emotional outlet, and training in physical coördination than any two ordinary school subjects. Instrumental training under good, experienced teachers ought to be made as compulsory in grade and high schools as reading, writing and 'rithmetic.

Recommended Books

Many of us were so grateful to you for the list of books you recommended that we hope another will be forthcoming. May we have it soon? Would you recommend a good Mozart biography also?—E. B., New York.

Here are a few you may not have read: "My Musical Life," Rimsky-Korsakoff. An old favorite in a new, handsome revised edition.

"Great Modern Composers," edited by Oscar Thompson. Excellent series of thirty-three essays and critical comments on most of the outstanding contemporary composers by Gilbert Chase, Walter Kramer, Paul Stefan, Carl Engel, Basil Maine, Edward Dent, and so on.

"The Opera, a History of its Creation and Performance," Brockway and Weinstock. Required reading for all opera-lovers.

"From Madrigal to Modern Music," Douglas Moore. A well presented survey of the five so-called "periods" in music; designed to develop a sense of style and form in the listener.

"The Magic Bow," Manuel Komroff. An absorbing romance of Paganini in novel form; gives an exciting account of world conditions, artistic and political, in Paganini's day. Would make a fine movie!

"The Romantic Rebel," Felizia Seyd. A fascinating glimpse of the life and times of George Sand.

"The Science of Pianoforte Technic," Thomas Fielden. Despite its high-falutin', forbidding title, a sane presentation of modern technic. No one will agree with every detail of it, but it will clear up confused perspective on many a technical point. And what a relief to find a "scientific" writer who is not dull or obscure, and to read a book on technic that does not claim to have discovered *all* of the truth! The author even admits that someone else may yet find out something for himself. Ha! What about that Floating Elbow?

"Mozart," Sacheverell Sitwell. A good, short biography, happily without the usual Sitwellian smart cracks. However, the standard Mozart biography in English is still that perennial old favorite, the "Life of Mozart," by Edward Holmes. You can get it in the Everyman's Library series.

Accents and Pressures

Is there any way for one to distinguish tonal lengths—strong and weak beats—in the music of J. S. Bach? I should probably say, how can the relative pressures be applied? How can I tell which notes should be played softly, and which strong and strongest? Do the sixteenths, eighths, quarters and so on have anything to do with relative pressure? (I am twelve years old, in the seventh grade at school, so have patience.)

My teacher, a famous one, says that the first note in each measure is the strong beat and all the rest weaker. My mother who sits with me when I practice does not think he is right. She asks if all Bach's pieces would be played that way.—"Dilemma"

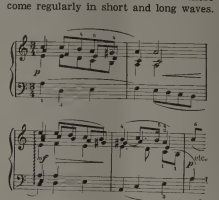
I simply cannot get it through my head that there are teachers alive to-day, even "famous" ones, who insist that first beats in measures are invariably "strong" and must be branded by a dynamic accent. Surely you must be mistaken about your teacher's directions. Perhaps in the pieces which he has had you study, the accents actually do come on the first beat, which is sometimes the case. But if you use your intelligence (I'm certain from your letter that you really think seriously about music) you can soon find out for yourself where the accents fall.

The very serious subject of musical accentuation can only be adequately discussed in a book-length treatise—but this much every musician knows; stresses or accents come as often in the middles, ends, or *off*-beats of measures as on first beats. Natural accents depend entirely on the contour and curve of short or long phrase-groups. If this is scrupulously watched, you don't have to worry about the rhythmic "wave" or pattern of the music, for it will fall naturally into its proper place.

Accentuation is of two kinds, dynamic and emotional. A dynamic accent is simple. The emphasis or accentuation is obtained through contrast of loud and soft. On the other hand, emotional accent (often called agogic accent) is achieved by the manipulation of time values—a sort of "tempo rubato" or rhythmic freedom as it were. (Sounds very grand, doesn't it, but I'll try to make it clear!)

A note is held slightly longer than its actual value, or is played a hair's breadth too soon or too late, or slight surprise or hesitation is introduced into the phrase line. And remember, above all, that an emotional accent need by no means be the loudest of a series. Often indeed it is the softest tone of the group.

Bach, like all composers, is full of dynamic and emotional accents which miss first beats. Go through your two-voiced inventions, and you'll be surprised to find how few of them naturally accent first beats of measures. For example, Inventions No. 1, 3, and 9. If you will write out a few measures of these without bar lines or phrase marks you will quickly discover where the musical shapes curve to a climax, and you will find that these come regularly in short and long waves.



Or look at this *Sarabande* from the "English Suite in A minor": Play the excerpt slowly, giving strong accents on first beats. Sounds awful, doesn't it? Try it again, this time not only playing each first beat very softly, but lingering on it as if you were waiting for the next beat. Then play the second beat like a deep sigh, and go quietly on to the soft first beat of the next measure. Repeat the process in each measure. Instantly the music comes to life, the exquisite shape of each curve emerges naturally, and you have truly re-created the music.

Can you now determine whether your accents are dynamic or emotional? Perhaps a mixture of both?

Another excellent example of second- or third beat accents is Debussy's *Clair de Lune*. It is written in nine-eight, but think of it in three-four. Note how the music curves naturally into two-measure swings As you play, lean slowly toward the piano in the first measure, and swing your body away from it in the second; ditto in third and fourth and so on.

Now note an interesting circumstance; in the first measure the accent comes on the second beat, where no note is played! The second measure has no accent, and the third, which accents on the third beat, again has no note to be played! How can this be? The syncopation before each of these beats indicates the stress. Note also that in not a single measure is a melody tone played on the first beat; which, in the absence of syncopation, is sure evidence of first-beat weakness.

I hope you and other thoughtful Round-Tablers will take the trouble to put these examples to the test, for they are invaluable lessons in accentuation.

And don't let anyone get you into the habit of accenting the beginning of a phrase with one of those inept down touches which some teachers universally use. Remember that the opening of a phrase is like the take-off of an airplane—an active, upward launching of the music into space. When an airplane takes off, does it first come down from the air, strike the earth and bounce back up? Does it dig or sink down into the earth before it takes off? Of course not! It takes off as quickly and lightly *directly* into the air as possible. So why should teachers always prescribe down touch as the beginning of a phrase? Let's have more "upness"—or at least as much attention to the positive, vital launching of a phrase as to that "parachuting" or "three-point landing" at the end of it.

Don't apologize for your age. The earlier in life a student thinks seriously about musical processes the better for future progress. Trouble with most persons, especially those with good ears and good natural technical coördination, is that they go glibly through their whole lives in a hazy pink daze, and then die unhappy and frustrated because they have not achieved anything worth while in music. Artistic accomplishment comes only through blood, sweat and tears, *plus* hard thinking—no matter how gifted you are.

Now that you are twelve, you are old enough to practice by yourself. Your mother need no longer work with you unless both you and she enjoy doing it together. Younger children of course need careful practice supervision.

And just remember, won't you, that no matter how "famous" your teacher is, you have a right to disagree with him anytime about first beat accents, *if* you can prove that your stresses are more logical, more musical, and more moving than his.

Imperative Czerny

Several times you have mentioned that there were a half a dozen or more exercises in the "Czerny Opus 740" that should be memorized and played constantly.

I would very much appreciate your informing me just which etudes you consider most important and which should be memorized and studied.—I. B., New York.

(*Continued on Page* 426)

Turning the Student into an Artist

A Posthumous Conference with

Charles Hackett

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Charles Hackett at the time of his American Début.

One of the greatest singing-actors America ever produced, Charles Hackett, for two decades, dominated the fields of opera and concert After a highly successful début at La Scala, as Wilhelm Meister in "Mignon," in support of Mme. Storchio, Mr. Hackett was immediately offered a cabled contract with the Metropolitan Opera Company. He declined it, preferring first to train himself in active operatic routine. He appeared at the Metropolitan two years later, in 1919, and remained there over a decade, winning distinction for his keen penetration into stylistic accuracy as well as for the excellence of his vocal art. In his last years, Mr. Hackett divided his time between extensive concert tours, and teaching at the Juilliard Graduate School. The fruits of his wide experience as performer and teacher, are offered readers of The Etude in these thought-provoking views. Mr. Hackett died in New York City, on January 1, 1942.—EDITORIAL NOTE.

THE QUESTION of vocal problems, we believe, lies at the door of the teacher rather than at that of the pupil. Certainly, the teacher finds more problems with which to cope. The pupil has only his own, and no two students are confronted with precisely the same difficulties. The teacher, on the other hand, must be constantly on the alert, first to recognize and then to correct whatever problems his pupils bring before him. That is why I am vigorously opposed to any set "method" of vocal instruction. If a teacher has twenty pupils, he has twenty completely different types of voice-defects and voice-merits to deal with. He finds driven voices and mellow ones; tight voices and free ones; hard ones and dulcet. Into some he must build the strength of steel, into others, the rich pile of velvet. How is he to do all this? Not, certainly, by setting forth one single set of "rules"! It is presumptuous as well as impractical to suppose that *any* pattern of instruction formulated in advance could possibly straighten out the difficulties of twenty individual living throats. The teacher's task, rather, is to keep himself flexible enough, both mentally and vocally, to be free of the merest suggestion of a "system."

What is a "system" after all? Usually, it is merely a method of procedure that has succeeded in the case of a singer gifted enough to make himself noticed. There is no possible way of predicting that his method will have equal success with other voices, only in a very broad way. By this I mean there are certain basic almost inflexible modes of vocal procedures that must be adhered to, and different in each vocal category; that is, as regards soprano, alto, tenor, baritone, and so on. (No way, actually, of asserting that a different "system" might not have had equally noteworthy results with him!) What would one think of a doctor who treated all his patients with the same prescription? The vocal teacher is not unlike a doctor. He must be first an expert and quick-seeing diagnostician and, in second place, a practitioner of sufficient resource and experience to "prescribe" for each voice the exact dosage it needs. Only in this way can he conscientiously afford the individual pupil the kind of help required by him. How many are there who, like the quack doctor, have the prescription of quick relief only to render the sufferer when this has quickly exhausted itself to a state of greater distress and still greater weakness—the seed sown in this ground springs up quickly and then withers away because it has no roots.

No Common Method

The greatest harm can be done by teachers who, out of honest conviction no doubt, formulate elaborate "methods" for *all* their pupils to follow. All voice teachers in the world, of course, have a common goal—the production of beautiful tone; but unanimity of goal is no excuse for attempting to approach it through unanimity of method. My personal feeling is to beware of the teacher who says, "You must not sing *until* I have taught you how to breathe, how to manage your muscles, how to theorize about your tones." As soon as a teacher sets out with preconceived patterns of instruction, he has lost that flexibility of diagnosis which alone can make his services valuable. Granted that the student has voice and musical instinct—and if he hadn't, he'd probably be studying something other than singing—he should *sing*, and have his individual problems diagnosed after he has revealed them. Thus, the most important vocal problem, it would seem, is to secure more general acceptance of the fact that no two throats are the same (even to the structural density of the bones of the head and mask that take so important a part in the entire scheme), and that no single set of rules can be properly applied to their use—no matter what "big name" may have evolved or endorsed those rules as useful to him.

VOICE

The voice student thinks that if only he can master some mysterious technical "tricks" (which do not exist), his difficulties will be over. Yet turning from the pupil to the professional field, we find that mere vocal technic is by no means the whole story. Technical accomplishment alone has never yet made a satisfactory performer. Certainly, this is not to say that technical mastery may be neglected (or that many of our younger artists would not be better off for more of it!); it means only that it is not the whole story. Competent technical instruction can produce a fine student; not an artist. Artistry can never be taught by methods, or teachers, or books. It must be developed *in living action*. One can always start a heated controversy by touching upon the comparative excellence of American and European operatic performers. Are the Europeans "better"? Then the fun begins!

To my mind, the American is vastly superior to the European—*provided that he is allowed to follow the same school of training*. What happens in these discussions is that we compare European performers, who have had the opportunity for extensive routine training, with Americans who step from the vocal studio into a limited number of assigned parts and count themselves lucky if they appear in them a dozen times a year. The wonder is, not that the Americans are not better, but that they are as poised as they are! The American thus proves himself to be more adaptable, more ingenious, more intelligent. Take the matter of languages (*Continued on Page* 412)

Trombone Town, Pennsylvania

By Marion Grubb

IT IS JUST OVER TWO HUNDRED YEARS since Nicholas Louis, Count Zinzendorf, returned to America from his native Bohemia to finish his work of establishing Moravian communities or "economies" to serve as centers from which missionaries might be sent out to the Indians; but the church organization itself, the ancient Unitas Fratrum, dates officially from 1456, when the persecuted Bohemians and Moravians, under the protection of the King of Bohemia, George Podiebrad, formed a religious association in the barony of Litiz on the border of Moravia, in what would now be Czechoslovakia.

Lititz (the old spelling was Americanized in 1880) began in a geographical sense when a Lancaster County farmer, of Warwick Township, was so charmed by the delightful personality of Zinzendorf that he gave him a choice farm—four hundred and ninety-one good Lancaster County acres, with fine springs. It began as a village when Count Zinzendorf, who had gone back to Bohemia, conferred upon it by letter the status of economy instead of congregation and gave it, in memory of the founding of the association three hundred years before, the name Lititz.

The Trombone Choir Plays from the Balcony of this Ancient Church.

Trombones in the Ancient Church

The establishment of the little religious community was celebrated with trombones. And ever since that time, the music of the trombones has preceded or followed every church festival of traditional importance. Indeed, the trombone choir probably originated in the ancient church; for "there existed a trombone choir in Herrnhut which welcomed each group of immigrants which Christian David led over the mountain passes from Moravia" in the days of persecution and exile which followed the little interval of peace in the barony of Litiz.

The old trombones were of the slide sort, and it was these which were used in the early days in Lititz. A valve has since been substituted for the slide, to the detriment of the tone; the old instruments are said to have discoursed sweeter music. It seems that many more changes have taken place in wind instruments than in stringed instruments. Of the old instruments used in the full orchestra conducted by Adam Grube, in 1765, in the Brethren's House at Lititz (the present lecture hall) many are now obsolete. Two of these are the "ophokleide" (or ophicleide) and the "serpent" which had an ox-horn mouthpiece. and looked "like the devil" for it was made in imitation of the pictures of Satan in the old illustrated Bibles—probably the Nürnberg Bible, which furnished so many artistic motifs for Pennsylvania Germans. The place of the ophicleide in the modern orchestra is now taken by the bass tuba.

Since no games—not even checkers nor backgammon, were permitted in the community, which held its houses and land from the church and was completely dominated by it, there were few forms of recreation possible to anyone. Only art and music were encouraged. Bernard Adam Grube (there are still Grubes in Lititz) had been called to the village to organize the church music so that a well trained choir and an orchestra of skilled musicians might be available for the many special church occasions. The Moravian calendar, like the Catholic, is very rich in special occasions. The choir sang and the orchestra played only the finest classical music—Bach, Beethoven, Haydn, Mozart, and more Bach and Beethoven.

THE CORPSE HOUSE—The Band is not taken into the Church for practice but into the Corpse House, which is used prior to funerals.

As early as 1840, the Philharmonic Orchestra in Lititz produced Haydn's "Creation." Some time before, three of the Lititz players had had a share in its production in Philadelphia.

The Drum Outlawed

A village band had been organized in 1810, but the churchly fathers would not permit the inclusion of a drum, for that would be worldly. When the band was called upon to help celebrate the Fourth of July at the springs, not a drum was heard, but there were all the old instruments including the trombones, which must have given a solemn tone to the occasion. This Fourth of July celebration is still a tradition in Lititz, where it is made a feast of lights and music for the village folk. There are similar springs at Nazareth, and the trombone-players used to stand on a gallery built above the stone wall of the springs. Such customs as these give a quaint, old-world atmosphere to the trombone towns in the rural sections of Pennsylvania.

The Easter services are the finest in the church year. It is then that the grandest, most solemn music is heard from the choir and from the trombones. The exercises of Passion Week begin with "the Acts of Sunday" read from the New Testament. The beautiful anthem of *Hosanna* from the choir accompanies the reading. During the week the readings carry the narrative onward to the final sacrifice. The hymns are not joyous as at Christmas, but dirge-like and suited to the plaintive music of the trombones. On Friday morning and afternoon the hymns mark the stations of the Cross. In the evening there is the reading about Joseph of Arimathea and the myrrh and aloes, followed by the Liturgy of Good Friday, sung antiphonally. It is one of the finest church services heard in America.

The Easter love-feast, with the dramatic symbolism beloved by the Moravians, represents the meal of love shared by the disciples and loved ones of Jesus while he still lies in the grave of Joseph of Arimathea.

On Easter morning, the people go forth early to greet the risen Lord. The trombone choir goes through the streets, playing chorales to awaken the sleepers. After the service at the church, the trombones lead the way to the graveyard, in time to meet the rising sun. In his book, "The Blue Hills," Cornelius Weygandt has told us what his feelings are for scenes such as these:

"I cannot dissociate the Blue Mountains from Moravians and their music. On the road to the Wind Gap, at Schoeneck in Northampton County, where my father's people are buried, I have made pilgrimages many times. From the belfry of that little church, a belfry that looks off toward Wind Gap and Water Gap, I have heard the trombones of a golden morning, (*Continued on Page* 424)

How to Get Better Results from Old or Small Organs

By Robert Morris Treadwell

THE VIOLINIST, PIANIST, OR PLAYER of any orchestral instrument may choose an instrument as costly as his purse will buy. The organist, as a rule, is not so fortunate, being obliged to use the organ over which he presides; and he will likely have to take the job in "status quo" so far as the condition of the instrument is concerned.

Drawing from our own experience we have found most church authorities quite receptive to suggestions for the care and maintenance of the organ when such matters were approached in a tactful and constructive manner.

In one of my early positions, the organ was badly located in a cold, isolated place, near a large window; this condition was much improved by the installation of a steam radiator, not too near the pipes; and by the addition of a storm window. This contributed greatly to the comfort of all, since it eliminated the cold draught through the pedals and manuals. The next improvement was suggested by an excellent organ man; it consisted of regulating the pipes—that is, creating an even flow of wind throughout the scale of each set of pipes, to prevent a soft tone from being followed by a loud tone, or vice versa. The result was a great improvement in the tonal ensemble. The next step was to replace some of the old pedal action and to bush or felt the parts, thereby doing away with the "clack."

We once visited a church where the organ stood over the furnace room! The floor was unlined, so that both heat and dust came through and interfered with proper tuning and cleanliness. A partial remedy for such a condition would be to insulate the floor with mineral wool. The pipes could then be taken down and thoroughly cleaned, together with all the action; it is quite probable that the latter would need repair or replacement.

A "Decorated" Organ

Christmas greens and flags are enemies of the organ and organist; I have found it necessary to point out the dangers of using the display pipes as a background for decorations. So many persons have the mistaken notion that these are "dummy" pipes. It would be wise to look inside the case; if metal tubes connect these pipes with the wind chest, they are speakers. Or one might look into the pipes from the front; if there are "teeth" just back of the opening, this indicates that they are speakers. In addition to serving as background for seasonal decorations, we even have heard of organ pipes being borrowed for a minstrel show!

The hand-pumped organ is becoming a rarity; a prominent maintenance man informs us that he now has very few organs without electric motors. The comfort of having a steady, reliable wind supply more than compensates for the expense of this necessary part of the organ.

Let us now consider the care of the organ. A competent tuner should visit the organ at least four times a year; in the fall, before the heat is supplied; just before the Christmas and Easter festivals; and again in the spring, after heat is discontinued. If only two visits are possible, they should be made just before the two principal festival days.

The organ man must do real *work;* not merely visit the church and leave a receipted slip! Before the time of visit, the organist should run through the scale of each set of pipes, to check for any dead or bad notes, and any other adjustment to be made. The regulating and cleaning of pipes do not generally come under the usual terms of a contract, so this work must be provided for separately. It is well to be reasonable; one cannot expect the organ man to make a new instrument out of an "old boat" as antiquated organs are sometimes termed.

This matter of the cleaning and regulating of pipes is very important; sit down at your keyboard, go over each set of pipes slowly, note whether the scales flow evenly in tonal volume. It may be a surprise to find much variation in the scales. Multiplying the number of bad tones by the number of stops may reveal a very unmusical condition. A good organ man, however, can remedy a great deal of this trouble.

If the organ has stood for a number of years without thorough cleaning, a great deal of dust has settled in the pipes and action. The pipes should be taken down and cleaned; likewise the action; the tuner is unable to do a good job where the pipes are clogged with dust.

When a new organ is installed, a competent organist should go over each stop, note by note, to insure that the voicing is correct and in keeping with the character of that particular stop. The regulating should be even; in other words, the wind flow should be even throughout the scale of each set of pipes. Only after the organ is thus "finished" should it be accepted from the builder.

Screen and Balcony of the new Hammond Museum Organ at Gloucester, Massachusetts, where early in April, E. Power Biggs (below), nationally famous organist, gave a recital of modern music, in which he was assisted by William Primrose, eminent violist, in the premiere of Leo Sowerby's *Poème* for viola and organ. The entire program was broadcast over a national chain.

The organ, designed by John Hays Hammond, Jr., the inventor, has one hundred and twenty-five sets of pipes and was built over a period of twenty years. Several prominent organ builders collaborated with Mr. Hammond in its construction.

Tactful Suggestions

At this point the question may arise: how is one to get these matters attended to? Our advice is first, to play the instrument you now have so well that the church people will have perfect confidence in your knowledge and ability. Only then will they listen to your plans and suggestions; again let me say, when tactfully presented, complaining criticisms; have concrete definite plans ready before taking any steps.

Let us consider further the playing of the small instrument. Assuming that you have only one pedal stop, a 16-foot Bourdon, it is well to have this voiced to its fullest capacity. Also give it all the wind it will stand for full organ effects, depending on the pedal to manual couplers for soft pedal. If there is a Swell 16-foot Bourdon, it is a great help to have a "split stop" so that the bass part may be drawn for soft pedal. For softest bass effects use manual alone, omitting the pedals. In modern organs, a soft manual stop may be "borrowed" for the pedal. Study the individual manual stops; do a great deal of "hand picked" registration, using single stops.

Many years ago I received an invaluable lesson from Harry Rowe Shelley, who gave a recital on the "worst organ in town." He secured very musical results by individualistic use of stops. The organist should (*Continued on Page* 412)

ORGAN

Homemade Music

By Roy Newman

THE piano is the ideal home instrument because it is "the mirror of the musical universe." Every type of music has been arranged for it. While it cannot, of course, reproduce the tone color of the various orchestral instruments, it is a great help in studying the linear structure of symphonic works. And the piano has a lovely timbre of its own, a sort of crystalline quality which distinguishes it from all other instruments. Students are apt to be so intent on "key-punching" that they never actually hear the sounds they produce, thus missing a vast amount of sensuous pleasure.

Few aspire to become piano virtuosi, but many find lifelong happiness in sight-reading ability which enables them to browse at will through the green pastures of music literature. What a thrill there is in playing for the first time a piece of good music which is totally unfamiliar! It is like exploring a new and fascinating landscape, a real adventure of the soul. A highly trained musician can "hear with his eyes," but most of us have to try things out at the keyboard in order to grasp them thoroughly.

Some are deterred from piano study by the supposed difficulty of the task, and we can hardly blame them when we consider the nature of the instruction which has been offered until fairly recently. Nobody likes to practice technical exercises by the hour, or wade through endless volumes of etudes. Modern teachers let their pupils work on music itself to a large extent, and assign formal studies only to develop certain qualities of style or to correct individual faults.

The playing of the violin or the violoncello leads naturally to string ensemble work, which is probably the most delightful form of group music. As everyone knows, only stringed instruments can play in absolutely perfect tune, since all keyed instruments have a tempered scale of twelve equal semi-tones. Consequently, string music is the purest, the most ethereal that we possess. Professor Walter R. Spaiding of Harvard used to say to his pupils, "If you don't hear string quartet once in a while, you're just nothing at all." And if it is so fine to hear one, what must it be to *play* in one?

Almost anybody can play a harmonica instinctively, or with a minimum of practice; yet a number of them together produce a very good effect, especially in conjunction with other instruments like the guitar. Tune your guitars in triads, in two octaves—do-mi-sol, do-mi-sol— in the same key as the harmonicas. Then hold them on your lap and press a Hawaiian steel firmly above the proper frets while thrumming with the right hand. You can thus produce the three chords necessary to harmonize a simple melody. A violoncello or two would help define the bass more clearly. If none are available, a good substitute can be made of a packing-case, on the model of a "cigar-box fiddle."

Home music has just received a strong impetus through the revival of the "recorder," an ancient wind instrument which was supplanted by the *flauto transverso*. Although it requires no "lip," and is as easy to finger as a penny whistle, it has a very sweet tone which many prefer to that of the flute. It comes in four sizes—treble, alto, tenor and bass—and a considerable quantity of four-part music has been adapted for it. Piano teachers now urge their pupils to learn the recorder so that they can join ensembles and improve their rhythm.

Singing should, of course, be as natural to us as breathing; we all need to sing, especially in such troublous times as these. Therefore it is pleasant to note that singing by family and friends around the piano has "come back" during the last decade, in spite of competition from radio, cinema and automobile.

With all these resources and many more at our disposal, there is no reason why young and old should not perform as well as listen; and experience abundantly proves that only through performance can we learn to listen intelligently.

A Great American Musical Anniversary

Our oldest American orchestra celebrates its centenary this year. Founded in April 1842, the Philharmonic-Symphony Orchestra gave its first concert December 7 of the same year. The founder was Ureli Corelli Hill. The orchestra is the third oldest in the world. In the course of its long history it has absorbed many orchestras, including the great New York Symphony in 1928. It has had a remarkable series of eminent conductors, of whom it is difficult to mention one without listing all. Among the best known names, however, are Max Maretzek, Karl Bergmann, Leopold Damrosch, Adolf Neuendorff, Theodore Thomas, Anton Seidl, Emil Paur, Walter Damrosch, Edouard Colonne, Gustav Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Wassily Safonoff, Richard Strauss, Karl Panzer, Max Fiedler, Ernst Kunwald, Fritz Steinbach, Gustav Mahler, Josef Stransky, Henry Hadley, Artur Bodanzky, Willem Mengelberg, Willem van Hoogstraten, Wilhelm Furtwängler, Arturo Toscanini, Bernardino Molinari, Arthur Honegger, Clemens Krauss, Fritz Reiner, Ossip Gabrilowitsch, Erich Kleiber, Bruno Walter, Issay Dobrowen, Ottorino Respighi, Hans Lange, Werner Janssen, Otto Klemperer, Artur Rodzinski, Carlos Chávez, Georges Enesco, Igor Stravinsky, John Barbirolli, Ernest Schelling, Rudolph Ganz, and many others. The manager, from 1905 to 1922, was Felix Leifels; and from then to the present, Arthur Judson, under whose skilful guidance the orchestra has made great advances.

Commemorating this important event, Mr. and Mrs. Theodore Steinway held a reception in Steinway Hall in honor of John Barbirolli, English-born conductor of the orchestra. In the accompanying photograph, from left to right are shown Mr. Edward Johnson, manager of the Metropolitan Opera Company, Mrs. Barbirolli, Mr. Barbirolli, Mr. Ernest Hutcheson, president of the Juilliard Foundation, and Mr. and Mrs. Steinway.

Why the Mexicans Do Not Play "La Paloma"

By Walter E. Taylor

ASK THE AVERAGE AMERICAN what nation the song *La Paloma* suggests to him and he will probably tell you that this romantic old Cuban habanera makes him think of Mexico. Radio directors often use this song to set the scene for radio plays with a Mexican locale, and for many it conjures up pictures of Mexican life, but actually *La Paloma* is seldom heard in Mexico. Americans who think it a typically Mexican song find that when they travel south of the border they never hear *La Paloma* played except in places catering exclusively to tourists. The Mexicans have an old tradition against playing or singing *La Paloma*, and in Mexico tradition is strong.

The tradition against the playing or singing of *La Paloma* in Mexico goes back to 1864–67, when Maximilian and Charlotte, pawns in the imperial chess games of Napoleon III, were set up in Mexico City as Emperor and Empress of Mexico. Most Mexicans hated having the Austrian prince and his Belgian princess forced upon them as rulers and they did everything in their power to make Maximilian and Charlotte uncomfortable.

One of the most popular entertainers in Mexico City at that time was Concha Mendez, a Cuban soprano who was the reigning favorite of the Teatro Imperial. The Empress Charlotte enjoyed the programs of Concha Mendez and went often to hear her sing, and one evening when Charlotte was in the audience the Cuban introduced *La Paloma*. The song from Cuba became an instantaneous hit, especially with the Empress. It became Charlotte's favorite song and in appreciation she sent Concha Mendez a jeweled bracelet.

Hearing that *La Paloma* was the favorite song of the Empress, one of Mexico's revolutionary poets decided to use that very song to ridicule the empire. He composed a ribald poem about the Empress and set it to the music of *La Paloma*. His song was known as *La Paloma Liberal* and it became famous throughout Mexico. Even Concha Mendez was forced by revolutionary pressure to sing *La Paloma Liberal* at the Teatro Imperial—when Empress Charlotte was not in the audience. When Maximilian heard of the singer's audacity in singing the insulting ditty in his own theater he ordered her banished from Mexico.

Concha Mendez did not return to Mexico until the revolutionists had ended Maximilian's career before a firing squad at Queretaro and Charlotte had returned to Europe to end her days in insanity within the walls of a chateau provided by her brother, the king of Belgium. When the Cuban did reappear in Mexico City she was as popular as ever and the theater was filled with an enthusiastic audience eager to welcome her return. When she appeared upon the stage she received a great ovation and the audience requested that her first song be *La Paloma Liberal*. When this request was made Concha Mendez silenced the audience with this little speech:

"Never shall I do what you ask, Senores! I wear on my wrist the bracelet given me by the unhappy princess who to-day weeps alone, widowed and mad, very far from our country."

Her words appealed to the chivalry of the Mexicans and thus began the tradition against the singing of *La Paloma*. Once Charlotte had been the hated enemy of Mexico, but the Mexican people showed that they could display charity to a defeated enemy by not singing *La Paloma*.

What School Bands Do for Modern Communities

By Albert Fowler Dunlap

To thousands of bandsmen, band instructors and directors, this article by Mr. Dunlap will be a friendly pat on the back. And many thousands more parents and community leaders will say, "You needn't tell us—we know!" But there are times when we remind ourselves of the enduring values in band participation, just as we take time to freshen in our minds the privileges inherent in our democratic way of life.—EDITOR'S NOTE.

FROM COAST TO COAST communities of our nation have spent large sums of money upon bands, band instructors, instruments, uniforms, and music buildings at schools. Now and then some well intentioned citizen, whose mind must look like the interior of a cash register, arises in meeting" and says, "What do we get for all this outlay?"

This is a perfectly justifiable question which the citizen, as a taxpayer, has a right to ask. There are thousands of communities, however, which can in answer give abundant enthusiastic evidence of what a band really does, and for anyone who takes the trouble to find it, there is much evidence, tangible and intangible.

In 1940, a business trip took me to Little Rock, Arkansas. I had heard much of the Little Rock High School Band, which is recognized as one of the outstanding organizations of its kind in the country, having won the National Championship for four consecutive years. For that reason I felt that this city might be an ideal spot for a survey of just "what good" a high school band really is. My quest did not end there, but the story was complete. Ever since then I have gathered much information and many opinions all of which have been corroborative.

A Remarkable High School Band—this is a picture of the famous Little Rock High School Band. This band won the National Championship in 1937-1938-1939 and 1940. The director, (left) is L. Bruce Jones. This High School maintains three bands. The Concert Band of Ninety Members; a second band plays at sports events, school assemblies, and gives one concert each semester; a third band serves as a Training School.

Knowing that Little Rock as a community is relatively little different from thousands of communities in America, I endeavored first to get the opinion of the so-called "man in the street." I walked about in Little Rock and got in touch with many people through casual conversation. One man in a five and ten cent store said, "Well, if you ask me, I'll say that it makes the young folks walk straighter. It makes them keep their heads up, throw their chests out, and makes them look better. There must be some good to that. I had a nephew that used to be a regular slouch but since he joined the band he walks like a real he-man."

In a restaurant I gained the confidence of a woman who had this to say, "I declare, I never see that band go down the street that I don't wish that I had had a chance like that when I was a girl. Young folks ought to have a good time. They get enough trouble later in life. They all seem to be having a fine time in the band." A railroad minor executive said, "I used to think that bands were all fuss and feathers—you know, just for show. Well, I changed my mind when I found what they did for my son and my daughter. Seemed to make them work harder at everything. I think that music put energy into them! I wouldn't have had them miss it for anything."

An Incentive to Hard Work

All this, however, did not seem to me to be conclusive, and I asked several Little Rock community leaders, including representative "hard-boiled" business men and elected public officials, to give their written opinions on the value of the band. I was sure that their viewpoints as taxpayers and as stewards of public funds would reflect the unadulterated opinions of those whose money maintains the high school band. First I received the following from the Governor of the State of Arkansas (1940), the Hon. Carl E. Bailey:

"In my opinion, there is no single organization in the city of Little Rock which gives the citizenship generally a greater feeling of civic pride than this matchless organization. The director and present and past personnel of the band are entitled to highest commendation.

"The influence of this organization in bringing about a more widespread appreciation of music and musical organizations is manifested by the fact that a large number of high schools throughout the state have been influenced by its example to bring into existence similar attractive organizations."

The next letter came from the Mayor of the City of Little Rock (1940), the Hon. J. V. Satterfield, Jr.:

"As celebrations and gala days come to this community, it is a constant source of pride and satisfaction to know that there is a musical organization available which is both capable and willing to give its talent and service to the occasion. Not only is this true locally, but time and again the Little Rock High School Band has participated in sectional and national celebrations with distinction.

"The exceptional training and talent of this organization is constantly sought by colleges and universities, and young musicians from Little Rock are numbered in the music organizations of large universities throughout the country. The entire music department of the Little Rock High School has attained a reputation which gives to the citizenship of this community just pride."

This was followed by a statement from the Hon. Murray O. Reed, President of the Little Rock School Board:

"The worth of the Little Rock High School Band has been impressed upon the community by the fact that the band has repeatedly won national recognition.

"The sociological, educational and disciplinary value of the Little Rock High School Band to Little Rock and the State of Arkansas is inestimable. We are fortunate in having Mr. L. Bruce Jones, an outstanding director, in charge of the band. The director and the present and past personnel of the band are entitled to the highest commendation.

"The accomplishments of the director and his fine organization give the citizenship of Little Rock a great feeling of civic pride, and help to bring about a more (*Continued on Page 421*)

BAND and ORCHESTRA
Edited by William D. Revelli

Music in Military Strategy

By Edward Podolsky, M.D.

MUSIC has, from time immemorial, played a very important rôle during war time. The first practical use of music was made by military men to lighten the step of marching men. Martial tunes are just as necessary for the successful execution of military maneuvers as guns and bullets and airplanes. The soothing tones of a song or a melody will ease the greatest tensions of mind and body and infuse new strength and courage to carry on.

It was Tyrtaeus, poet and musician, who made one of the first practical applications of music to warfare. In 685 B.C. he led the Spartans to victory in the second Messenian War by having the soldiers sing as they marched to battle. That Tyrtaeus had the right idea was confirmed time and again as successive wars were fought in the course of history. It is equally true in the present war.

During the First World War many incidents occurred in which music played a beneficent rôle. Dr. R. S. Morton relates one illuminating incident. There had been a bloody encounter between the Bulgarians and the French and many French soldiers had been brought in wounded on stretchers and placed in cots in the hospital. Dr. Morton had always been interested in the soothing effects of music. She had heard the Serbians from a neighboring hospital, themselves just barely recovering from their wounds, singing. She asked why, and was told that the Serbians were naturally musical and sang to ease their minds. She decided to ask some of them over to the hospital where the wounded Frenchmen lay. A group of musical Serbians made their appearance.

The French patients lay tensely in their beds, hands clenched, knees drawn up, faces white and set with pain. The Serbians sang love songs, serenades, lullabies and gay folk-songs. Marching songs and hymns were also part of their repertoire. The wounded French soldiers relaxed; their knees straightened out, their fists unclenched and color came back into their cheeks. They could not understand a word of Serbian, yet the music was sufficient to bring about these remarkable changes.

During the present conflict music has been playing a most important rôle in making life just a bit more bearable not only for the fighting soldiers but for the fighting civilians as well. In the recent onslaught on London music has been employed to great advantage. Nine professional singers and a pianist have been organized to run the nightly gauntlet of bombs and shrapnel, going from one air raid shelter to another entertaining the people of London and its suburbs; the idea being to try to banish "air raid blues" by singing popular songs and leading community singing.

This was no sooner said than done. A few days later short wave accounts of the use of music to ease the tension were heard in this country. The singing took place in the subways. No trains were running through the tube stations where the concert was held, and on the tracks where rapid transit cars used to run there were now hundreds of people with blankets and mattresses, sitting up to sing.

A master of ceremonies opened up the program saying: "The motto of the Empire is 'Let the people sing.'" Then he cried, "Are we downhearted?"

"Noooooo," was the howling answer.

Then they burst out into song. Singing helped them to pass the time underground, waiting for the raid to end.

A rather curious aspect of the part that music played during the current war was during the first days of the Nazi occupation of Oslo, the capital of Norway. The German soldiers seemed to hypnotize the civilians with lilting songs, American dance tunes and German Waltzes. Groups of soldiers, as reported by Leland Stowe, appeared in different streets singing gaily, to the accompaniment of accordions, as though nothing out of the ordinary was happening.

A twelve piece Nazi band struck up in front of Parliament, for the most amazing concert the capital ever had, and crowds of Osloans were soon listening to *Roll Out the Barrel*. So enchantingly did they play that no one thought of rolling out the Germans. The band played almost ceaselessly until night, never lacking an audience. This was part of the technic which enabled only 1500 troops on April 9, 1940, to lull 250,000 Osloans to non-resistance.

Under Cover of Song

Meanwhile skeleton forces were occupying Parliament and other public buildings. German soldiers filled the open windows of Parliament, all singing lustily, while one pumped an accordion. Crowds of Osloans blocked the pavements below, actually enjoying this.

The cleverest piece of musical mass psychology was staged two days later when the main body of 20,000 troops began to disembark. Within half an hour the harbor's semicircle of quays was a curious sight. On the embankment were perhaps three platoons of German infantry, their kits and rifles piled neatly below them. Arms interlocked, swinging from side to side, they shouted a German song, *Going to Town*. More echoed to shore from the transports. Behind their booming choruses was the implication that there was nothing serious about these troops marching down the gangways. The Osloans failed to realize that their capital was being conquered. The serenade went on for hours while the troops landed, and the city was taken.

Music has always played an important rôle in the affairs of people at war, but this seems to be the first time that it was put to practical use to hypnotize an entire city and thus make a bloodless conquest. Music is of extreme value to warring people. It bolsters up their courage, eases their psychic tensions, soothes pain and enables them to carry on.

Music Gets Them Together

The value of music in industries is being more and more widely recognized in America. New orchestras, new choruses, new bugle corps are being established in industrial plants in all parts of the United States. Here is a group chorus of the Crown Can Company. It includes sixty singers, representing employees from a Vice President down to members of the House Maintenance Crews.

Many of these members were selected by the Director, H. W. MacMillan, because they had especially fine voices. Only a few could read music. In five months, however, they were able to give a representative program in public. But the main thing is that the American spirit of liberty and equality is emphasized by bringing together, in the inspiring atmosphere of music, employees of all classes; and this leads to a finer social understanding than scores of "pep" talks and booklets. After all, man is a human being and when he works with his fellows toward some ennobling objective, for the good of all, he forgets about strife. Human understanding is the great solution of labor problems. Let's have more and more of these well tried and proven industrial musical organizations.

The Vice President of the Crown Can Company, Mr. Richard Schwartz, who is one of the leading protagonists of industrial music, says, "Music in industry? Decidedly yes. First of all, there must be entirely satisfactory working conditions. After that, music does three things. 1. It provides a release from the humdrum of modern mechanized life. 2. It gets folks together as nothing else does. 3. It provides practical inspiration for happier, more profitable living."

CHORUS OF THE CROWN CAN COMPANY. H. W. MacMILLAN, DIRECTOR

Manual Partnership for the Violin

A Conference with

Erica Morini

Internationally Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ERICA MORINI

Erica Morini has passed through three distinct stages in reaching the mature and sensitive artistry that distinguishes her to-day. At the age of eight, she ranked as the foremost child prodigy. A few years later, she was hailed as the foremost woman violinist of the time. To-day she stands, without any qualifications, among the few truly great present day violinists. She was born in Vienna, where her father directed a well known music school. Her outstanding musical gifts asserted themselves before she was three. Her first love, oddly enough, was the piano, which she has mastered without any formal instruction. While her father was busy teaching his piano pupils, the child would hide behind the curtains and listen. If the pupil chanced to strike a wrong note, the baby would cry out, "That's wrong!" and come toddling across the room to finger out the correct melody or harmony by ear. Her great desire was to have piano lessons. When she was four, however, her father decided that her perfect ear as well as the shape of her flexible hands augured well for the study of the violin, and began her lessons on that instrument. At first, the child rebelled, throwing aside her little fiddle in order to amuse herself at the keyboard; but presently she became aware of the natural affinity between herself and the bow and strings that has dominated her life ever since.

At seven, she entered the Vienna Meisterschule and, a year later, made her début under Artur Nikisch, at the Leipzig Gewandhaus. Upon this occasion, Nikisch said, "She is not only a wonder-child; but a wonder and a charming child!" Following upon a number of amazingly successful appearances, her professional activities were curbed for a time, and she was given further years of intensive study and normal, wholesome living. Her reappearance, as a young woman, established Erica Morini among the foremost musicians of our time. In the following interview, Miss Morini outlines for readers of The Etude some valuable hints for perfecting violin technic. Her remarks about the bow arm and the change of up and down strokes are especially valuable.—EDITORIAL NOTE.

Erica Morini as a Child Prodigy

THE MUSICAL EDUCATION of any child begins long before actual study years. The wise parents and teachers realize this, and try, as early as possible, to stimulate in the child a real love for and interest in music. That, of course, is the best way to start! Devoted as I am to music and convinced as I am that music study lends incalculable riches to life, I am nonetheless opposed to forcing "music lessons" upon any child who persistently refuses to show interest. It is far better to treat music as a life-force rather than a study subject, and allow serious work to wait until the youngster reveals a liking for it. This does not mean that "not liking" to practice may serve as an excuse for dropping study! It means simply that the natural aptitudes of the child must be taken into account. A person without feeling for music will derive little value from its study; a person who carries music about with him as part of himself will reveal this natural sympathy, in one way or another. Such a child will sing to himself, go to the piano to finger out little tunes, listen attentively to the music about him. Such perfectly natural demonstrations place a dual responsibility upon the child's protectors. The first is to surround a musical child with only worthy music patterns; the second, to help him express himself tonally. That is the time for lessons to begin.

The child's natural aptitudes should again be considered in determining the form his lessons are to take. It is wise to remember that "musical talent" is an extremely comprehensive term. One must take pains to discover whether a child's musical abilities are bound up with the piano, the violin, or some other medium of expression. Unless there is a valid reason for judging differently, the child's own desires are usually a safe guide, in the beginning at least. In my own case, my father's wide musical knowledge and experience proved wiser than the wishes of the three-year-old child I used to be, and I have never regretted his putting a violin into my hands. As a general thing, however, the child that instinctively reaches for a violin should be given one, while the child that amuses himself at the keyboard should be allowed to begin his studies there as well.

Hard Work and Determination

The only pattern to follow in music study is, of course, that of earnest, conscientious hard work, colored with the determination never to be satisfied. While that is the goal of all serious study, it is often difficult to interest the young student on those terms alone. He is eager to assert himself, to master the difficulties that seem to hold him back from such assertion. Therefore, it is advisable to encourage the student to perfect those technical matters which loom all important on his horizon, even though the mature musician regards them only as a (*Continued on Page 414*)

VIOLIN
Edited by Robert Braine

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

How to Judge Children's Singing

Q. I have been asked to help prepare a score sheet for the convenience of judges of school choral contests. Will you please give me the points, in order of importance, on which *you* think grade school choral groups composed of children from grades five to eight (singing unison and two-part music) should be scored?—M. D.

A. I am appending a list of the things that seem to me to be most important in group singing by upper grade children and which, therefore, should be regarded by contest judges. The only thing that troubles me about your question is that you ask me to list the items in order of importance and this I find very difficult. I am pretty sure that beauty and purity of tone quality is the most important one, but I am not at all certain about the order of the others, and I am not prepared to defend the order in which the items are listed below.

1. Beauty and purity of tone quality.
2. Intonation.
3. Voice blending.
4. Expressing the real meaning and mood of the music.
5. Diction—correct pronunciation, good enunciation, and articulation.
6. Perfection of ensemble attacks, releases, following leader in tempo changes, and so on.

Various Questions

Q. I am submitting the following questions for your answer:

1. What does the title of Infante's famous piano piece *El Vito* mean?

2. If a note in a long run is given an accidental sharp or flat at the beginning of a measure—does that apply to the same note in the higher and lower registers?

3. What does "commodo" mean?

4. In regard to *tica*, when a piece changes key flat to sharp, and so on, on the same note, is the bar carried over or is that a siur?

5. In regard to octave higher signs—must there be a sign under the left hand to denote that it follows the right hand (say in long runs for both hands) an octave higher than marked?

6. What does *Quasi Niente* mean?

7. Does *L'istesso Tempo* mean the same as *Doppio movimento*?

8. What does the musical marking *Sverrando* mean?

9. Why in waltzes do the quarter notes on the first and third beats point down and the second beat point up? Does it denote accents on the first and third beats? I thought waltzes were accented on the first beat only.

10. Many modern pieces are so marked as to appear to have two melodies. Please inform me as to a good method of distinguishing primary from secondary melodies.

11. What does *Saltarello* mean? Is it similar to a tarantella?—C. C. F.

A. 1. It means "The Life" or just "Life."

2. No.

3. At a convenient tempo; leisurely.

4. It is an enharmonic tie.

5. Yes.

6. Almost nothing, i. e., very, very softly.

7. No. *L'istesso tempo* means "at the same tempo"—as when a composition changes from two-four to six-eight with the same basic tempo. But *doppio movimento* means twice as fast.

8. Flowing or gliding; *glissando*.

9. Possibly because the Viennese waltz has a sort of agogic accent on the second beat of each measure, in addition to the dynamic accent on the first beat.

10. All part music up to about 1600 was polyphonic—that is, it consisted of two or more melodies performed simultaneously. Then came the era of harmony, this being followed by a style that combines both harmony and melody. Which of the melodies is the more important at a given point is usually a matter of taste or feeling. There is no "method" of determining which is primary and which secondary.

11. A quick dance, usually in three-four and often in the minor mode. It is quite different from the tarantella, which is in six-eight. See *Grove's "Dictionary of Music and Musicians"* for further information and illustrations.

Material in American Folk Music

Q. For my Study Club paper this year I have been given the topic "American Folk Music." In the material that I have, there are so many varied opinions that I have found it difficult to assemble anything definite. Could you give me any information as to this topic—where I might look for material.—Mrs. D. C. H.

A. I am giving you a list of sources, and I hope that some of this material will be helpful to you in writing your paper. I believe that the publishers of THE ETUDE will be able to supply you with any of the items mentioned below, with the possible exception of the bulletin published by the University of North Carolina.

1. *How Man Made Music*, by Fannie Buchanan, especially the chapter "The United States Makes Its Music."

2. *A Century of Progress in American Song*, by Marx and Anne Oberndorfer.

3. *A Story of Music*, by Barbour and Freeman. Especially Ch. XVII—"Music in the New World."

4. *America and Her Music*, by Lamar Stringfield. University of North Carolina Bulletin, March, 1931. Vol. X, No. 7. Pub. by U. of N. C. Press, Chapel Hill, N. C.

5. *Songs of the Americas*, by Florence Botsford.

Dr. Karl W. Gehrkens, one of the world's most distinguished musicologists, whose meticulous work upon all musical words in the latest Webster Dictionary has commanded collection of papers of great value. He has had the honor of serving as President of the Music Educators National Conference and the Music Teachers National Association for one year. Dr. Gehrkens was born on an island in Lake Erie in 1882. He was educated at Oberlin and has since devoted most of his professional life to the college. He is retiring to realize the ambition of devoting himself to certain important literary and musical works, including the Question and Answer Department, which he has conducted since 1933.—Editor of THE ETUDE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

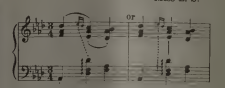
How Direct a Piano Ensemble

Q. I would like to know in what manner to go about directing an ensemble of from twenty to thirty pianos at one time. I mean, where may I obtain the music and how should I go about the directing? I may soon undertake such a concert for a worthy cause so I should like a prompt reply.—W. H.

A. I know of no music for multiple piano ensemble but it would be entirely feasible to use material written for two or three pianos, with several players doing the same part. With so many performers there would have to be a conductor using the conventional baton movements just as in the case of other large ensembles. I suggest that you ask the publishers of THE ETUDE to send you a selection of music for two or more pianos, stating about what grade of material you want. Percy Grainger has experimented with large piano ensembles, and if you could get in touch with someone who has seen him at work, you might get ideas. Possibly Dr. Joseph Maddy of the National Music Camp at Interlochen, Michigan, might be willing to tell you about Percy Grainger's work at the Camp.

A Question on Grace Notes

Q. In the *Waltz in A-flat major, Op. 39, No. 15*, by Brahms, which is the correct way to play the grace-notes? On the second count or before the second count?—Miss L. S.



A. The grace-notes are usually played before the count.

About Scale Playing

Q. I have been reading your answers to various questions in THE ETUDE. I wonder if you would answer my question? I am a Junior in high school and have had four to five years of music. My scale-playing technic is 196. Do you consider this a high enough technic for the time I've taken?—V. R.

A. It all depends on how your scales sound when you come to play them in musical compositions. The purpose of technical study is to prepare you to perform musical compositions more nearly perfect and more beautifully, and if you can play a scale in a Mozart sonata at approximately the speed you mention, making it sound like a string of beautiful pearls, you have probably accomplished all that you could expect to in four or five years of study.

How to Become a Band Conductor

Q. I am interested in bands (concert) would like to get into the field of conducting a school band. I play the accordion (two years) and also play percussion in band and orchestra. Am starting to study harmony.

My question is: Would it be wise to try to get into this field playing these instruments? If so, what are the requirements for such a position? If not, what should I do, as my ambition is to work in music. I am now sixteen years of age, and in my third year of high school.—J. P.

A. My advice is that you begin at once the study of some wind instrument such as trumpet, clarinet, trombone, bassoon, and so on. Eventually you will have to learn something of all the wind instruments, but you must have solo playing ability on at least one, and the sooner you start the better. I advise you also to change from accordion to piano, not only because you will need to know the piano keyboard in your harmony study, but because the piano is the best instrument for developing all-round musicianship—and even the band conductor needs to be an all-round musician these days.

Music Plays Many Rôles

By David Ewen

With a Supplementary Article by Mr. Philip C. Staples, President of The Bell Telephone Company of Philadelphia

The Etude recognizes that in the field of music employed for therapeutic purposes, there is little that the medical man would call "scientific dosage." In general, many have observed unusual results, but there still remains much to be investigated.—Editorial Note.

FOR A LONG TIME, psychologists have said that music could be used successfully as a stimulus for work. A practical experiment in this direction was tried a few years back by an ingenious office manager in Oakland, California. He installed loudspeakers in the corridors of his building. After a month, he made a careful checkup of the results with each of his tenants. He received the most enthusiastic replies to his queries. In some offices, the output and efficiency of the workers had become greater than ever before; in others, it was said that a new spirit of cheerfulness and a higher morale had set in. Workers in the building also attested to the beneficial results. They confessed that at the end of each working day they were as calm and as refreshed as if they had spent a day of leisure at home.

Loudspeakers throughout the factory of Westinghouse Electric, in Newark, New Jersey, bring music to the factory workers. To some of the workers, music acts as a tonic for the nerves; to others, it is a pleasant diversion from the monotony of the work. In almost all cases, both production and morale are higher in the factory when the music is performing.

Recently, war-torn England enlisted music to the cause of speeding-up production in the munitions factories. Loudspeakers brought recorded music to the workers during the working hours, and special rest periods were instituted in which the workers could assemble in auditoriums to hear concert performances by England's foremost artists. It was found that, because of the music, fatigue and nervous exhaustion among the workers were reduced notably. In work that required no concentration, the presence of the music helped to remove boredom. A careful computation over a period of several weeks disclosed that from six to twelve per-cent increase in production took place whenever the music was performed. In the experiments tried thus far, the music of Chopin and Rachmaninoff brought the most effective results.

Symphonies With Lunch

Music has entered into our own defense programs as well. At the Republic Aviation Corporation in Farmingdale, Long Island, symphonic music serves as a noon-hour respite from the fatigue of work. It has been reported that, because of the soothing effect of music, work has become more efficient throughout the day. The official report is that the 2,600 men of the plant enthusiastically welcomed these noon-hour concerts which are given either in the courtyard (on sunny days), or in the large restaurant. The workers, when interviewed, have said that the music has wonderful recuperative powers for fatigue and nerves.

The Curtiss-Wright Corporation in Buffalo has installed six hundred loudspeakers to bring music to its workers. There are almost a thousand plants in the country which, if they do not provide music during the regular working period, arrange for rest periods for workers during which they can relax to the strains of a concert of records.

Experts have been as loud-voiced as psychologists in praise of music as an aid in their profession. Some twenty years ago, Dr. Willem van de Wall began experiments in the medicinal value of music in several New York and Pennsylvania hospitals. His results proved so unusual that he extended the sphere of his activity throughout the country. Soothing music proved to be valuable not only for bolstering morale (one patient who could not be helped because he did not have the will to live, received a new lease on life after hearing a few songs by Schubert!), but also in bringing about that state of calmness, that relaxation of body which is so necessary in bringing about recovery. As a result of Dr. van de Wall's experiments, soft music from phonograph machines fills the sick-rooms (and radio earphones dangle from the heads of sick-beds) in hospitals throughout the country, helping to bring about through music what science of medicine cannot achieve.

Music has often proved beneficial in helping the mentally diseased. Some time ago, the news columns carried a story of a concert given by Vincent Lopez and his orchestra in the Brooklyn State Hospital for mental cases. The beneficial results of this concert were obvious to the physicians and nurses. A paralytic case began to move his hands and feet in accompaniment to the music. A more cheerful attitude was perceptible in the cases of several mentally depressed patients.

Two dentists in Dallas, Texas, recently announced that pain in the dentist's chair can be greatly relieved through the powers of music. They have installed push-button boxes on the arms of their dental chairs which control phonograph records. The patient selects a favorite concert number, sits back in his seat, and while listening to music forgets (at least so these dentists attest!) about the pain of drilling.

Bell Telephone Company of Philadelphia Employees listen to amplified music periods four times daily. See article by Mr. Philip C. Staples, President of The Bell Telephone Company, which follows this article.

Sometimes music travels even much further afield, with striking results. It seems we are only scratching the surface of music's possibilities. A news item, syndicated by the International News Service some time ago, demonstrates that experiments with music venture into strange pastures. The news item speaks for itself:

"Soulful music is a distinct aid in the production of milk, according to Clifford Robinson, dairyman.

"Robinson has experimented with his herd of seventeen cows and reports a gain of twenty-two pounds of milk a day while the stable radio sounds out music of a soft, or sentimental, strain. The milk, too, is richer, he says.

"Snappy dance tunes make the animals restless during the milking period.

"Robinson announced his results after a two-week test."

Much has been written about the fact that in countries occupied by Nazi forces, the first four notes of the Beethoven "Fifth Symphony" are a signal of hope for the oppressed—a signal of ultimate victory for the free democratic forces. The dynamic theme of Beethoven is surreptitiously whistled by conquered Frenchmen, Belgians, Dutch. It is hurriedly scrawled on street walls. It is played over the radio, sent to the conquered lands by short-wave from Great Britain. The motive is a persistent reminder to the vanquished that hope is still alive. How far Beethoven's magnificent tonal fist-of-defiance will go in keeping up the morale of subjugated countries will perhaps first become known when this war is over.

But this recent use of a musical motive has been only one of several instances in which great music serves as an instrument of war. In the present conflict, which has already brought us so many surprises, music was destined from the first to play a strange and unique part. When Nazi troops invaded Poland and laid siege to Warsaw, the music of Chopin was used by the Warsaw radio with extraordinary effectiveness in keeping up the morale of the Warsaw citizens. On a twenty-four hour schedule, between momentous announcements and speeches of officials, Chopin's music was used as an antidote for the terrible rain of Nazi bombs. The last musical composition broadcast over the Warsaw radio before the Germans took over, was the fiery

nationalistic *Revolutionary Etude*. The indescribably heroic spirit of Warsaw has frequently been commented upon with awe by eyewitnesses—a spirit which, much longer than anyone dared to hope, was able to withstand the fierce attacks of Nazis by land and air. It is probable that this spirit was being generated by Chopin's music. It is reported that the Nazis recognized the subtle power of Chopin by decreeing that any performance of his music was punishable by death.

The conquered Czechs used the music of Dvořák and Smetana—Smetana mostly—in much the same way that the Poles employed Chopin. After Hitler took Czechoslovakia, Smetana's music was heard more and more frequently over the Prague radio. The Czechs could not openly resist the Nazi invaders, nor could they speak their defiance in so many words. They hoped to suggest to each other what they thought and felt through the music of their two nationalist composers. Sections of "Má Vlast," excerpts from "The Bartered Bride," and many of the "Slavonic Dances" became daily offerings over the Prague radio. The music provided the sparks to keep aflame the nationalist ardor of the conquered Czechs. Finally, the Nazis forbade the performance of any Smetana work throughout Czechoslovakia. Even then there were repeated violations of the law in many café-houses, which needless to say, were severely punished.

During the Soviet-Finnish war, Finland had a powerful non-combatant ally which helped to rally the sympathy of the world to its side. This ally was Sibelius' "Finlandia," which suddenly became an eloquent spokesman for the invaded country. It can be said that Sibelius' tone poem did more to arouse sympathy for the Finnish cause than any other single factor. It caught the imagination of the outside world. In America, particularly, did *Finlandia* become a symbol for Finnish resistance: It may be recalled that when, during the war, the New York Philharmonic-Symphony Orchestra performed the work, the audience rose spontaneously to its feet and stood in homage until the end of the composition.

In its present war against Nazi Germany, the Soviet Union has not neglected any force that could have military value. It has, therefore, enlisted the services of music to a degree unequalled by any other military power. Almost as soon as the Nazi forces began their attack—and simultaneous with their grandiose military preparations—the Soviets urged their composers to produce music with which to keep up public morale. Shostakovitch, the leading composer in the Soviet Union, put on an army uniform; but, instead of fighting in a tank or with a field gun, set to work on choral and brass band music. Glière produced compositions for military bands. Other Soviet composers like Prokofieff, Dzerhinsky, and Shaporin also became fertile in the production of martial music. These musical compositions are part and parcel of the Soviet war effort. They are relayed throughout the length and breadth of the Soviet Union by powerful radio equipment. Who knows?—this music may be at least a partial explanation for the wonderful morale existing throughout the Soviet Union.

Music in a Famous Utility

Mr. Philip C. Staples, President of the Bell Telephone Company in Philadelphia, who is himself a musician, has furnished The Etude with the following.—EDITOR'S NOTE.

THE MATTER OF PRESENTING MUSIC to the large clerical groups in the Accounting Department of the Bell Telephone Company in Philadelphia developed from a casual observation that employees at the end of a day's work frequently started singing in unison. The supervisors advised that this was one means which the employees seemed to find helpful in overcoming the natural effect of extended periods in close application to work. An experimental installation of recorded music was made and the general reaction led to the belief that music was of real value in large groups where the work was of a routine nature not requiring any considerable amount of conversation or close mental concentration.

There now is a central recording device with twenty-three amplifiers located on three floors in the Revenue Accounting Division, providing music for approximately six hundred employees. Four programs daily, lasting from twenty-five to thirty minutes each, are normally scheduled—the first, immediately after starting the day; the second, just before the noon lunch hours; the third, about 2:30 P.M.; and the fourth, just before closing time. On days when the weather is particularly bad or extremely hot, additional programs are provided.

We have found that the classical or semi-classical types provide the most useful and popular recordings, although we intersperse throughout the program some of the more popular songs with vocal recordings; however, the latter are more difficult to control because of the wide range of volume. Likewise, brass bands are not satisfactory because of the difficulty of controlling the sound range. Generally, the tempo must not be too fast nor too slow, rather rhythmic and even. Symphonic and popular orchestral recordings seem to provide the type of music best suited. The problem of controlling the volume in large office spaces is one of considerable importance, in order to prevent blaring and echoes.

As to the employees' reactions toward music, we have found that they uniformly appreciate it. Any failure to play a program brings immediate question. We frequently play a record of quicker tempo as the last record on the final program, as it seems to give the employees a revivifying dash just before they quit work. The best description of its effect on them is their own comment that "it gives us a lift" during the periods of the day when there may be a natural let-down.

The musical program has not been introduced for the purpose of increased production; we have made no effort to develop data along that line, although we do not observe that the music is distracting or that it slows things up. As to the effect on accuracy of work, we have been unable to determine that music has any effect thereon. Lately, we have found that some of the patriotic airs arouse keen response, and we propose to use such recordings to some degree.

A Partial List of Favorite Records

INSTRUMENTAL

Afraid to Dream I'm Feeling Like A Million A Perfect Day	Frankie Carle
Avalon	Al Goodman
A Waltz Dream Count of Luxemberg	Dajos Bela Orchestra
April in Paris Nocturne in E Flat	Eddy Duchin
A Pretty Girl Is Like a Melody I See Your Face Before Me	Andre Kostelanetz
Black Eyes Two Guitars	Victor Salon Orchestra
Body and Soul Your Mine, You	Carmen Cavallaro
A Bunch of Roses Wedding of the Winds	Green Brothers
Recollections of Marie Summer Evening	Marek Weber
Danube Waves Waltz Dream	Eugene's Viennese Orchestra
First Love Gold and Silver	Harry Horleck
Valse in E Minor Valse in F Minor	Robert Goldsand

POPULAR WITH VOCAL

Piano Concerto in B Flat Why Don't We Do This More Often	F. Martin
Dream Valley Let's Be Buddies	Eddy Duchin
And So Do I Now I Lay Me Down to Dream	Raymond Scott
Billy You Darling	Lang Thompson
It's Never Too Late Chopsticks	Gray Gordon
Tiny Old Town Along Miami Shore	Guy Lombardo
The Girl with the Pigtails in Her Hair The Singing Hills	Horace Heidt
Nevermore I'll Follow My Secret Heart	Ray Noble
Dawn Till Reveille	Wayne King
Kiss Me Again Roses of Picardy	The Troubadours
Any Bonds Today Arms for the Love of America	D. Robertson

Give Us the Tools

The New War Song for the Man Behind the Man Behind the Gun

The publication of the new war song, *Give Us the Tools*, by William Dichmont, is aimed straight at the solar plexus of the Axis. It is a song with real punch for he-men, who realize that they are on the fighting line for freedom. It has been received with equal enthusiasm in the United States as well as in Canada, the home of the composer.

Mr. Dichmont was born in Accrington, England, and studied piano, violin, and harmony in Manchester. He came to America nearly forty years ago and has been one of the leading organists, vocal teachers, and composers of Vancouver, B. C., where he now resides.

Sounding the Human Note in Music

By Gustav Klemm

UNTIL FAIRLY RECENT YEARS, music was viewed by most people as a sort of Blessed Event brought to earth by storks, otherwise known as composers. The latter were strange creatures bearing little resemblance to man. Scientists, inventors and psychologists, to name only a few, were quite understandable, but composers—well, there the average person ran into difficulties. If he thought of a composer at all, his mind pictured some strange, mysterious being who sat dreaming atop Mt. Parnassus, ears cocked for any symphony that happened to come flying by.

This sort of thing, of course, was a hangover from the musical Dark Ages when music was the plaything of the few and not, as to-day, the playmate of the many. The composer, in those early days, was a sort of musical magician who would touch the tip of his pen to paper and lo! a violoncello sonata was born. These miracles came to be known as Inspirations, and they were the sort of thing a small group of people knew existed but no one talked about them.

To-day, all this has changed and we think of Beethoven and Wagner, Mozart and Bach as human beings. We know they had their petty jealousies and their angers, their loves and their hates, their stomach aches and their moods of high exultation. In other words, they were subject to all the ills and joys to which the flesh of man is heir. As a result of this knowledge and the realization that a composer is pretty much like the rest of us, and not a mysterious half-being, we have become infinitely more interested in the music he writes. Knowing something about the man who wrote it is very apt to give depth and understanding to our appreciation of his music.

One still hears echoes from the Dark Ages when one was supposed to go only as far as the music and never to the man behind it. We well recall an experience of about five years ago, when we were deeply interested in the music of Frederick Delius, the English-born composer. We had secured a vast amount of his music for study and had availed ourselves of every opportunity to hear the few performances given his music. There was one biography, a good one, by Philip Heseltine. But what about the man? What was he *really* like? Prior to this period, we had become quite friendly, through correspondence, with a celebrated English song composer who, it appeared, not only was a Delius enthusiast but also had *known* him. When this welcome knowledge came to hand, what was more natural than to ask our friend for his personal reminiscences of the great composer? Here was an opportunity to learn something first-hand of Delius, the man: some revealing impressions, perhaps, from a fellow-composer whose mind we respected.

But, alas, for our well-intentioned, enthusiastic query. Our English friend heaped coals of wrath on our innocent head. It seems that we were guilty of "typical American curiosity." Why, asked our friend, should we be at all interested in Delius, the man? There was the music; why should one want to know more than that? We were made to feel as though we were some sort of a modern Paul Pry with an eager eye to a keyhole. The attitude of our friend was, of course, only a continuation of that age-old attitude that seeks so stubbornly to keep untouched those same veils of secrecy that have been wrapped about composers and their music for many generations. (Incidentally, it is only an enharmonic change of this same attitude that causes its last-ditch advocates to deplore Opera in English. It's so much nicer, they say, and so much less disturbing *not* to know what the singers are actually singing about. The real composer is gradually wiggling out of the grasp of these greedy monopolists; let us hope the words will soon follow!)

Again Credit to Radio

Much of this humanization of music and its makers may be directly attributable to radio. When this modern miracle began broadcasting music—good, bad and indifferent—it reached in one hour more people than formerly would patronize a single concert hall in ten years. Something had to be done to interest this legion of listeners. It was not enough to play the "Symphony in G minor," by Mozart; the listener had to be baited with something he could understand. So he was told about Mozart in terms and by parallels which the listener could understand. Where revelatory anecdotes were available, they were introduced. The result? When the conductor's baton came down, the listener in Kankakee, Albuquerque or Charlestown felt a bond of sympathy with the work. And when, a week later, he heard how Beethoven had flown into a storming rage and torn up the dedicatory title page of his new symphony, when he learned that Napoleon had turned dictator, that same listener was a bit more inclined to lend his ear to the "Eroica." He had a pretty hot temper himself, and he had heard of Napoleon and dictators; he could hang on to things like these.

And again a week later the listener in Kankakee, Albuquerque or Charlestown probably heard about Schubert's scribbling his *Hark, Hark, the Lark* on the back of a menu card one evening long ago in a vanished Vienna. This little tale brought the round-faced, spectacled and slightly oafish Schubert a bit closer to the world the listener knew. After all, Schubert must have been a good fellow who was not above sitting in a café, surrounded by boon companions, and, who knows, perhaps getting a skinful occasionally. A long cry, this, from those strange and fabulous beings who postured in poetic attitudes atop some mountain peak, picking compositions out of passing clouds.

A Humanizing Element

No one contends, of course, that these anecdotal items add a single cubit to the musical statures of the Messrs. Mozart, Beethoven and Schubert. But they do bring these gentlemen out of those clouds and down to the same earth on which the listener walks.

The personalizing path was first broken properly in radio by Walter Damrosch who has initiated untold generations into the mysteries of music and the human beings who made it. Some years later, the same torch was taken up by the gifted Deems Taylor who never hesitates to turn its light into the dark corners of music, those same dark corners where lies hidden so much of interest to the listener. On the first of a recently inaugurated series of radio programs featuring Taylor, there was a sketch dramatizing high lights in the life of Robert Schumann. We do not recall ever before having heard a skit such as this on a *commercial* program. Apparently personalities—even *composers'* personalities—are beginning to pay off!

How often, these days, one runs into a layman after he has been exposed to a lecture on music appreciation, or a magazine article, or a radio commentator and been greeted by some such amazed statement as this: "I didn't know that César Franck used to get ideas for his compositions by playing loudly on the piano for hours at a stretch." Or "I didn't know that the *Blue Danube Waltz* was first written for a choral society." And so on, and so on, with the preluding, I didn't know this or that about this or that composer. These same I-didn't-knows betoken an awakening interest in the man (and, later, the music) that it is very likely the mere playing of the music never would have aroused.

In this connection, we are reminded of a recent radio experience when we preceded the performance of a Stravinsky work with a brief reference to the story of Gershwin's contact with the great Russian composer. Gershwin wrote to Stravinsky, then in Paris, and asked to study with him. Stravinsky, in an attempt to fix a suitable fee for his charges, cabled Gershwin. "What is your approximate annual income?" Gershwin's nonchalant reply was, "About twenty thousand." A cable fairly flew back from the impressed Stravinsky: "You stay there; I'll come over and study with you."

On the next day after the broadcast, we heard from exactly eighteen persons who had been tempted to turn the dial of their radios when they heard a work by the fearsome Stravinsky was to be played but who had actually listened to the entire program because the humor of the dapper Russian, as evidenced by this little anecdote, had appealed to them. In other words, this bit of personalizing had drawn eighteen listeners to Stravinsky's music who otherwise would have continued to avoid him like the plague.

A Pioneer Writer

One of the many and earlier influences that brought the composer and his music out of the ivory tower in which they had been kept for years was the writing of James Huneker This distinguished tilter at the windmills of all the arts was engaged, when a young man, by Theodore Presser to write articles for this magazine. He became the first editor (*Continued on Page 424*)

Corn-Fed Opera

A Minnesota Rural Community Makes An Opera Out of a Local Indian Legend and Successfully Presents It

By Alain Hughes

In the days before the modern magazine, the talking machine, the radio (to say nothing of television), the isolation of farm life was so complete that there was what might well have been called a "rural mind." In this cultural black out, "hay seed," and "country bumpkins" thrived, but with the advent of modern inventions and educational facilities these inventions can no longer be applied. The young people in the farm home to-day, relatively speaking, have far more and finer cultural opportunities than did those in great cities a quarter of a century ago.

With all this, however, there has not been a commensurate local initiative in presenting collective musical effort, such as is described in the following article. The chief value of an ideal is not merely its attainment but the fact that one is working toward an ideal. What if some of the music used in the Greenbush Festival was appropriated from operatic masterpieces? The Festival represents a fine beginning, and from this artistically inoculated natural soil will come native composers, who will write new music, real American music, which will in all probability be far more indigenous than that which comes from the hearts of our great cities. Alain Hughes' story of this effort in northernmost Minnesota is indicative of our future possibilities.

This article is based upon the author's observation of the opera performance, on interviews with members of the Greenbush community and with Professor O. J. Pederson, director of the Greenbush Community Band.—EDITOR'S NOTE.

THE CAST, DRESSED IN CHIPPEWA COSTUMES OBTAINED FROM THE LOCAL INDIANS.

(From left to right) WANNASKA, WAUNDA, and CHIEF WAYZIATA

STARTLED BY WHAT I HEARD, I sat up suddenly and listened intently to the young singer. Surely this was not the hard working farm girl whom we had seen washing heavy milk cans and pails only the day before. She was singing like a prima donna! As her voice soared, strong and true, amid the sylvan surroundings, we realized that this was to be an afternoon of enjoyment in spite of all the forebodings which had been aroused when I was dragged, protesting, to hear a local talent musical production in the northern Minnesota community while visting there last August. My usually sophisticated hosts had been strangely enthusiastic; but the day was hot and I had wearily resigned myself to a period of inexpressible boredom.

The performance had started off well enough with a vigorous and realistic Indian War Dance. It was interesting—one had to admit—and it even drew mild applause. But it was this girl's singing that aroused me from a mood of tolerant condescension and caused me hastily to reach for the program which had been given a perfunctory glance only a few minutes before. What was this, we had come to see?

"Waunda and Wannaska," the program read, "An Opera in Five Acts, written and produced by the people of the Greenbush Community." This little village—population five hundred—lies near the Canadian border in the brush country west of the Lake of the Woods. "The Authors," continued the program, "while composing much of the music, have also taken arias from the great operas and have written lyrics for them to fit the action of the story. It is to be sung throughout—there being no spoken dialogue."

Seeing Is Believing

We chuckled secretly at the vain ambition and ingenuous confidence of these rustics, not one of whom probably had ever seen an opera performance. Yet, here they were, blandly declaring that they had not only written an opera, but that they were even going to sing difficult operatic arias with talent drawn from the neighboring countryside. We just knew it could not be done!

Still, here was the soprano, leading off in her opening aria with words set to the music of *Werner's Song* from "The Trumpeter of Sakkingen." She was singing with such musical competence and dramatic power that at first it could easily be suspected she was a professional from some opera company. But no, had I not visited with her, myself, in her own home only the day before? As she had gone about the heavy tasks of the farm woman in this newly conquered wilderness, I had never dreamed that she had the capability and talent which she was now revealing.

Our interest quickened as the performance continued. The lyrics were especially apt. Their effect was heightened by an effective use of original musical compositions for the arias and recitatives, along with classical operatic selections and folk tunes from various countries. The audience of over four thousand people sat in rapt attention, and we realized that here was something decidedly new and admirable. In rural music of America, this was going to be a significant event—one that held the germ of great accomplishments to come.

It was delightful, watching and listening to these tyro performers as the opera unfolded in its sylvan setting—for the opera had an Indian theme and all the action took place on a broad river bank within a bend of a little stream. We in the audience sat in a natural amphitheatre on the sloping banks of the other side and the music came across the water without distortion. The outdoor setting on the green bank with a trim birch bark canoe floating on the quiet stream before a graceful little Indian tepee, was worthy of the talents of the best professional stage designer.

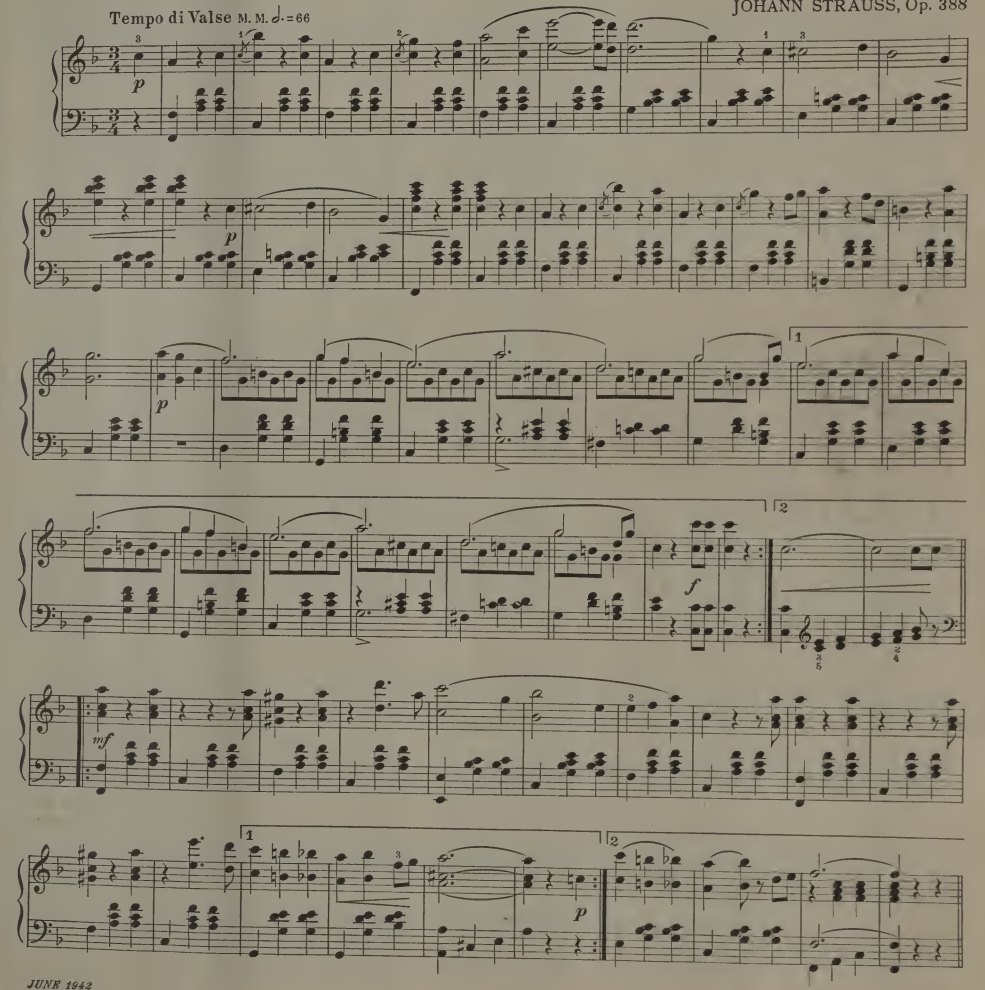
The plot of the opera was adapted from an old Indian legend of the Chippewa Indians who live in Roseau County where Greenbush is located. The young Chippewa warrior, *Wannaska*, rescues the Sioux Indian maiden, *Waunda*, from a band of Cree Indians who have kidnapped her from her people in Dakota. With a chivalry, extraordinary in an Indian of that period, he escorts her back to her people in Dakota.

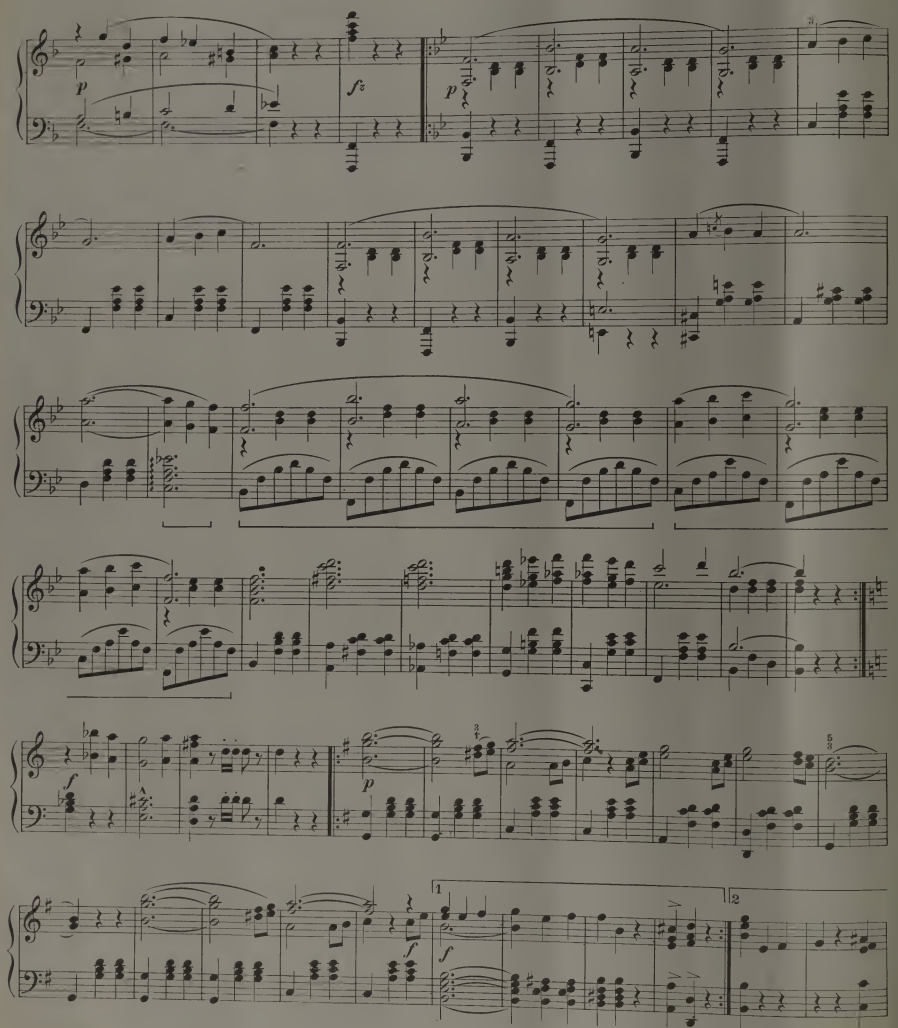
(*Continued on Page* 417)

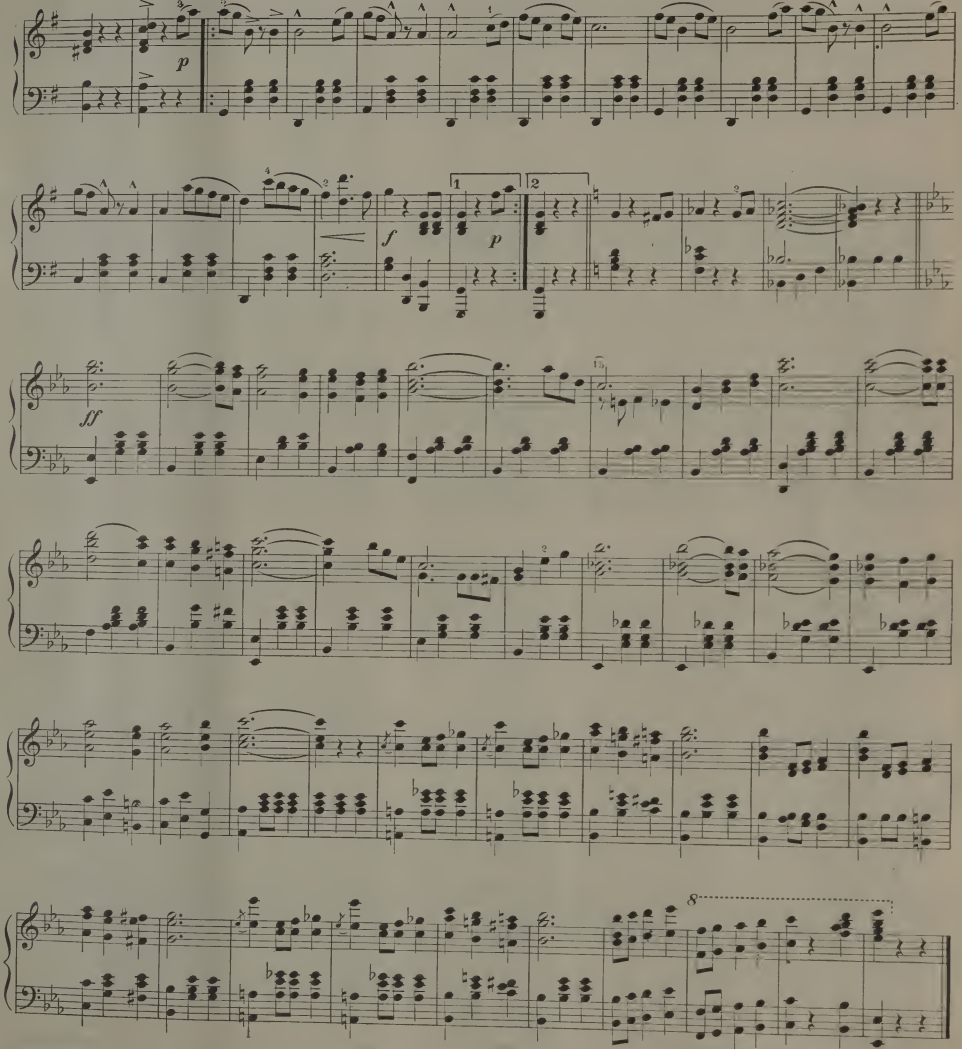
ROSES FROM THE SOUTH

Of all the five hundred odd waltzes written by the Waltz King, Johann Strauss, Jr., about ten have become literally immortal, with *The Beautiful Blue Danube* in the lead. Hardly less tuneful is *Roses from the South*. During the hard winter in Vienna, always under the shadow of the ice-capped Alps, roses come up from the shores of the sunny Mediterranean and are looked upon as joyous harbingers of spring. Grade 4.

JOHANN STRAUSS, Op. 388







THE GREEN CATHEDRAL

Melodies are born, not made. When they have a real human appeal they need no exploiting. *The Green Cathedral* has endeared itself to great numbers of people. It is now brought to you for the first time as a very expressive piano solo. The middle section, in chorale style, reflects the thought of a choir singing in a verdant Gothic woodland. Grade 4.

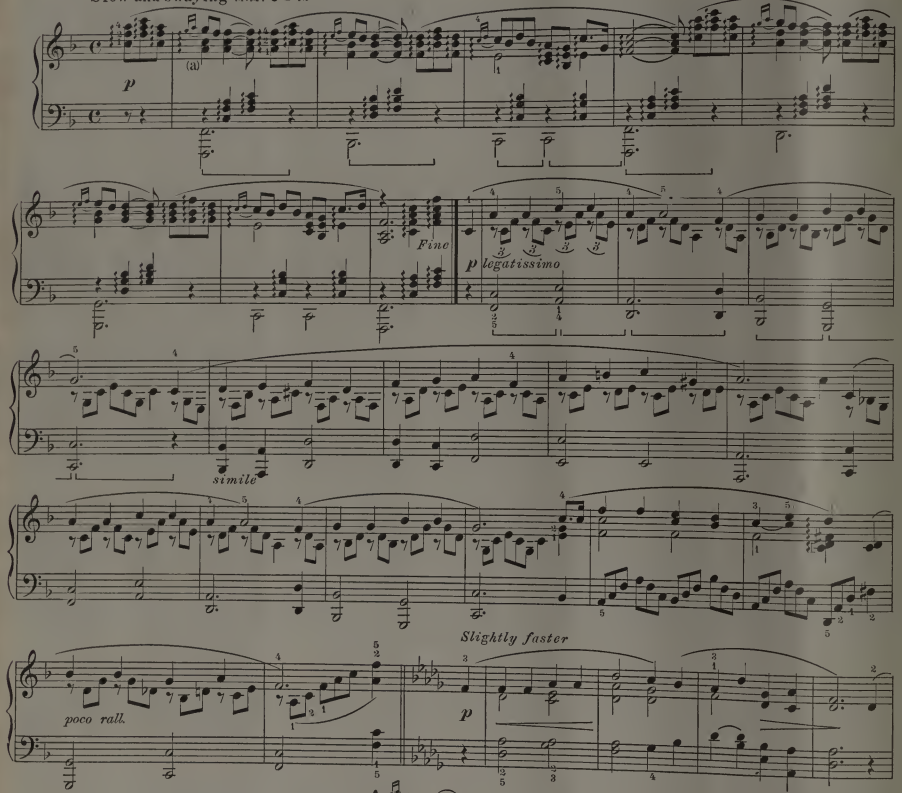
I know a green cathedral,
A shadowed forest shrine,
Where leaves in love join hands above
And arch your prayer and mine;
Within its cool depths sacred
The priestly cedar sighs,
And the fir and pine lift arms divine
Unto the pure blue skies.

In my dear green cathedral
There is a flowered seat
And choir loft in branched croft,
Where song of bird hymns sweet;
And I like to dream at evening,
When the stars its arches light,
That my Lord and God treads its hallowed sod,
In the cool, calm peace of night.

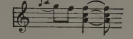
Gordon Johnstone

CARL HAHN
Arr. by Bruce Carleton

Slow and swaying M.M. ♩ = 72

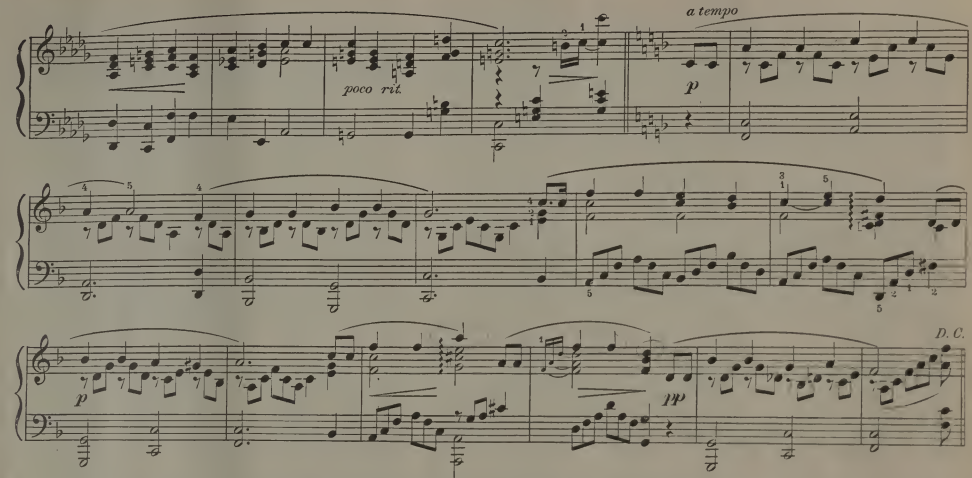


a) Small hands may omit the lower right hand chord, thus:



Copyright 1942 by The John Church Company

International Copyright

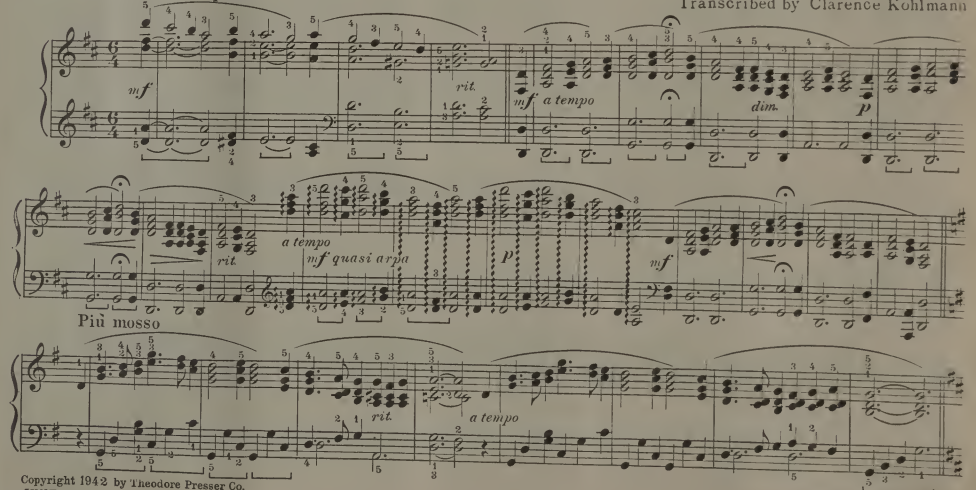


SWEET HOUR OF PRAYER

William Batchelder Bradbury was a pupil of Lowell Mason and later studied in Leipzig with Hauptmann and Moscheles. He was very active for years as a teacher and then became one of the most successful piano manufacturers in America. He edited fifty collections of music, one of which sold 1,200,000 copies. His most famous hymn is here transcribed by Clarence Kohlmann, for many years organist at the Auditorium in Ocean Grove, New Jersey. Grade 4.

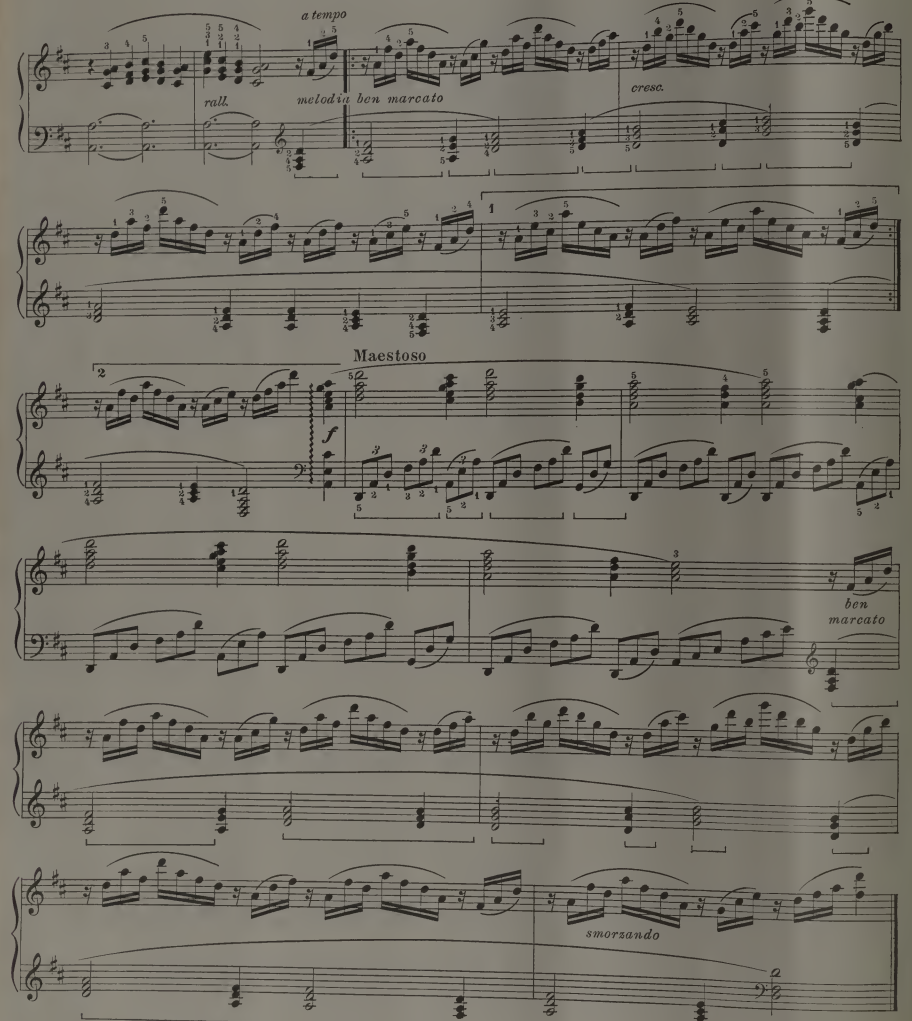
WILLIAM B. BRADBURY
Transcribed by Clarence Kohlmann

Andante semplice M.M. ♩ = 56



Copyright 1942 by Theodore Presser Co.

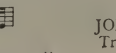
British Copyright secured



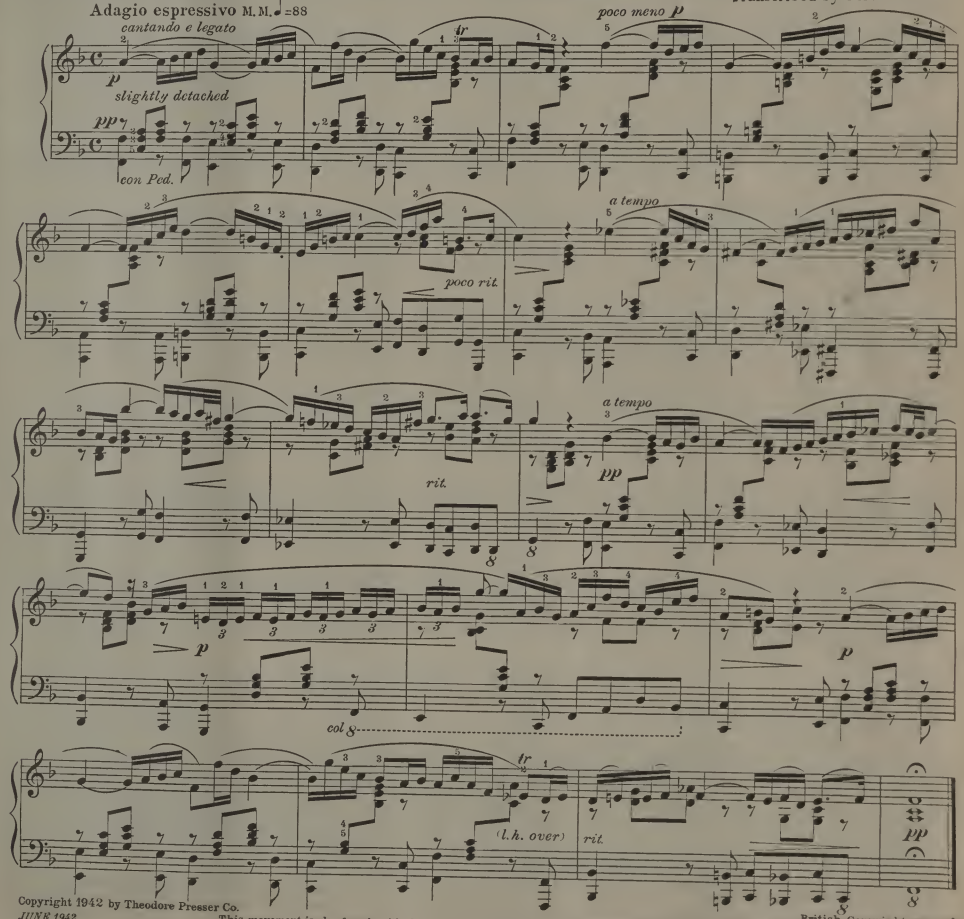
ARIOSO

Sinfonia to Church Cantata No. 156

Bach wrote in all one hundred and ninety Church cantatas which remain to this day mines of melody, only now being adequately explored two centuries after their creation. The *Arioso* from "No. 156" is one of the loveliest of these. There is a sense of repose in this theme which is irresistible. The transcription by the English composer, Gilbert Beard, facilitates the performance, as for instance in the trill in the third from the last measure, where the left hand holds the chord while the right hand executes the trill. Grade 5.



JOHANN SEBASTIAN BACH
Transcribed by Gilbert Beard



Copyright 1942 by Theodore Presser Co.
British Copyright secured

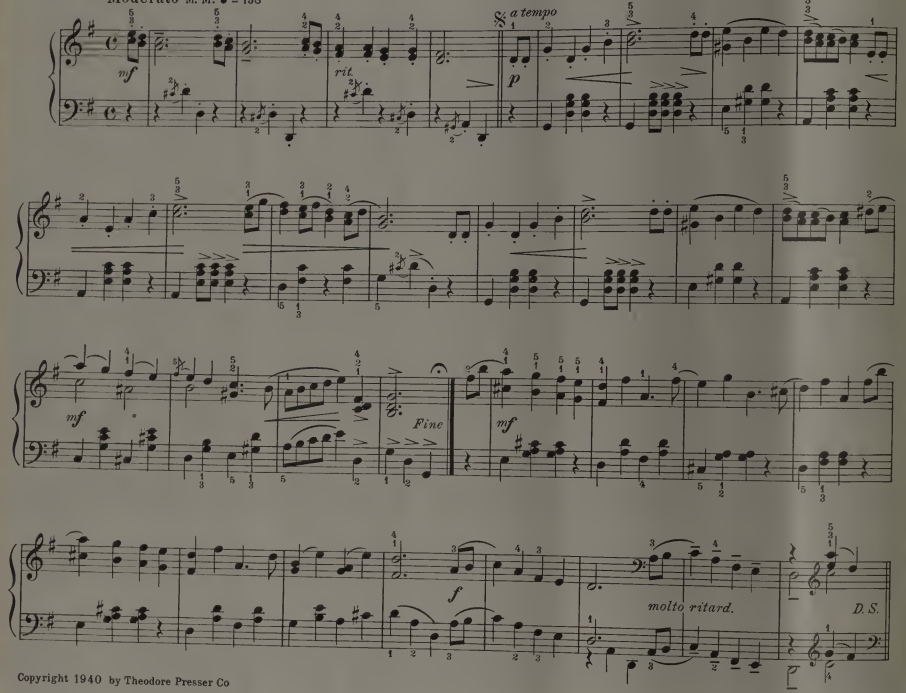
This movement is also found, with the melody in embellished form, as part of the clavier Concerto in F minor.

A MARCH FOR TOM THUMB

Grade 3.

VERNON LANE

Moderato M. M. ♩ = 138



Copyright 1940 by Theodore Presser Co

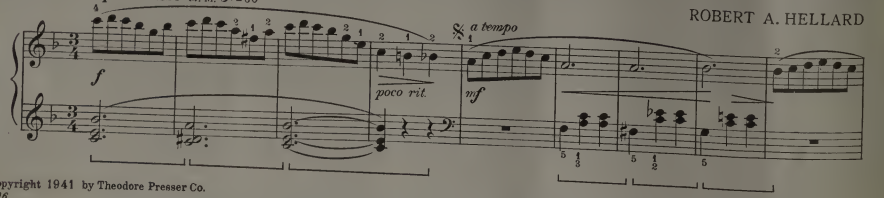
British Copyright secured

Grade 2½.

PLAYFUL BREEZES

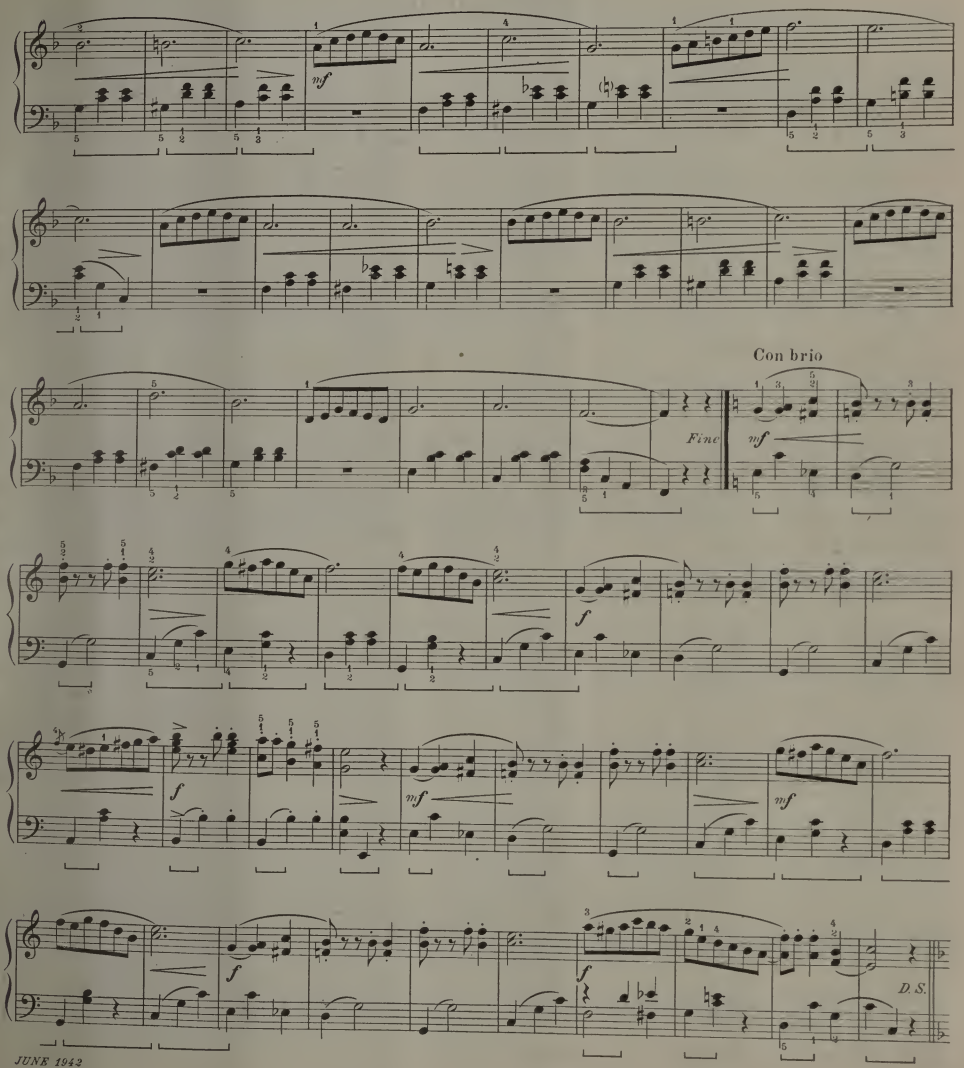
Tempo di Valse M. M. ♩. = 60

ROBERT A. HELLARD



Copyright 1941 by Theodore Presser Co.

British Copyright secured

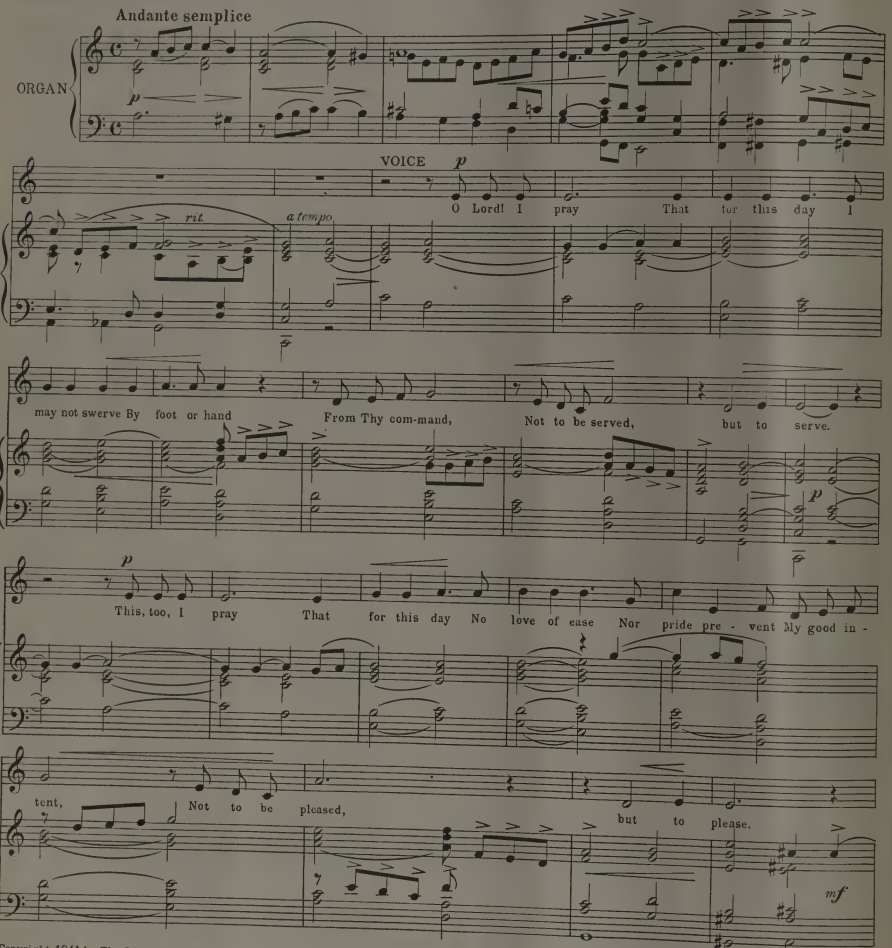


O LORD, I PRAY

Sacred songs, immediately adaptable to the repertoire of the singer, are rare. *O Lord, I Pray* is especially effective.

* Maltbie D. Babcock

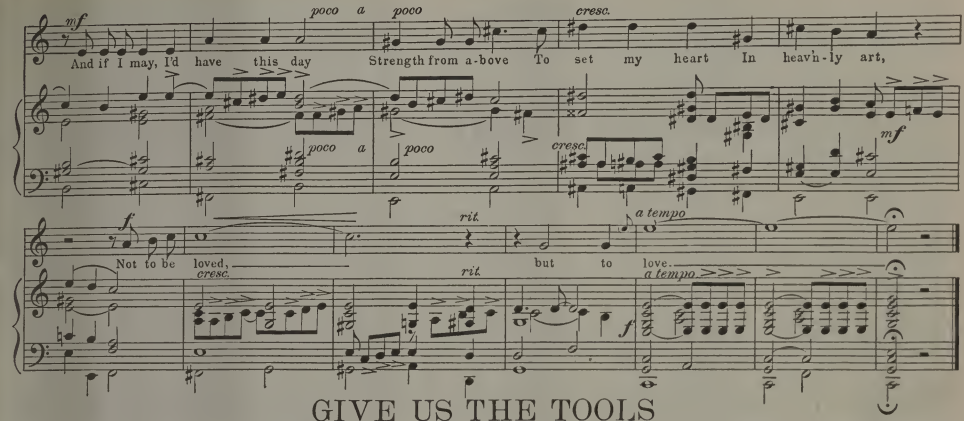
KATHARINE E. LUCKE



Copyright 1941 by The John Church Company

* Used by permission of the publishers, Charles Scribner's Sons.

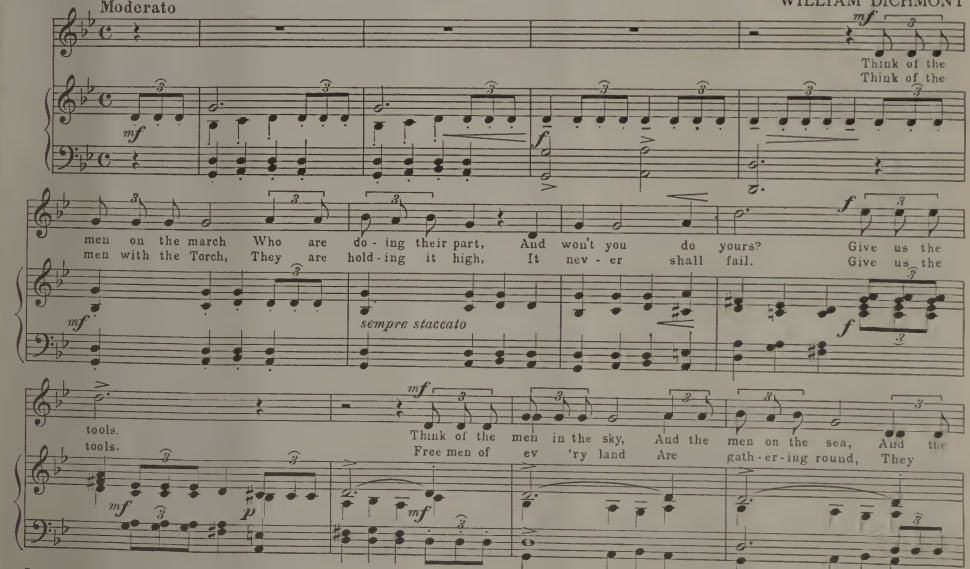
International Copyright



GIVE US THE TOOLS

"Give Us the Tools," exclaimed Winston Churchill "and we will do the work!" From that time the major effort of industry in the Allied Countries has been to turn our factories into the ramparts of Victory. William Dichmont, Canadian composer, has caught this spirit in a vigorous, militant poem to which he has given a stirring setting. The song has made an immediate and pronounced impression.

Words and Music by
WILLIAM DICHMONT



Copyright 1942 by The John Church Company

International Copyright

men be-hind the guns. Give us the tools, give us the tools.
do not flag nor fail. Give us the tools, give us the tools.

REFRAIN
In march time

Give us the tools and we'll fin-ish the job, There's a

poco rit

2nd time

simile

job that has to be done. Con-quer we must, Con-quer we shall Nor falt - er till all is

won. We'll nev - er see our brave land die nor sell our lib - er - ty. Our

ten.

flag shall fly as we stand by with the V for vic - to - ry. ry.

D.C.

(Optional after 2nd verse)
molto rit con forza

Give us the tools!

cresc.

colla voce

NIGHT FLOWER

LILY STRICKLAND

Andante espressivo

Violin

Piano

a tempo

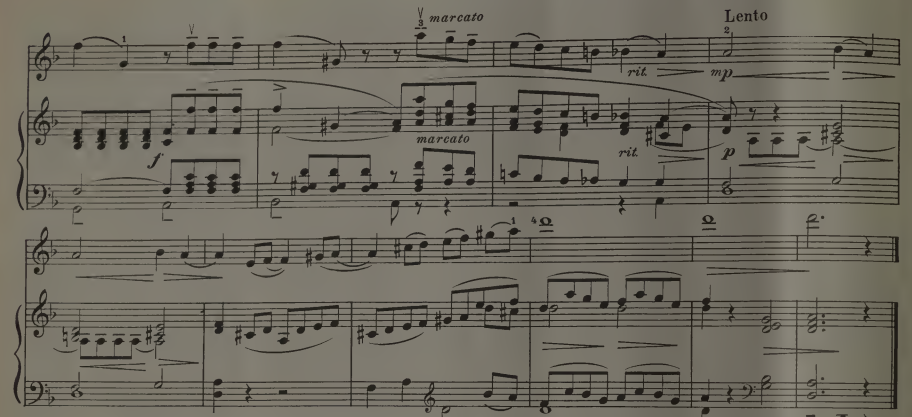
rit.

cresc.

a tempo

Copyright 1941 by Theodore Presser Co.

British Copyright secured



THEME

FROM THE PIANO CONCERTO IN B♭ MINOR

Prepare { Sw. Soft strings / Gt. Full / Ped. Bourdon 16′ 8′

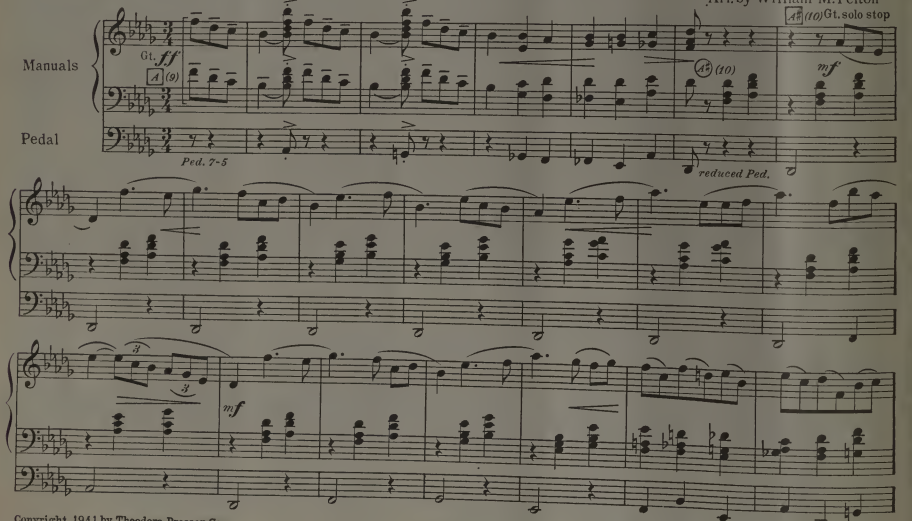
This organ transcription of the amazingly popular melody from Tschaikowsky is presented in response to many requests for such an arrangement.

Hammond Organ Registration A2 10 00 4444 320 / A3 (10) 00 5554 321

P. TSCHAIKOWSKY, Op. 23
Arr. by William M. Felton

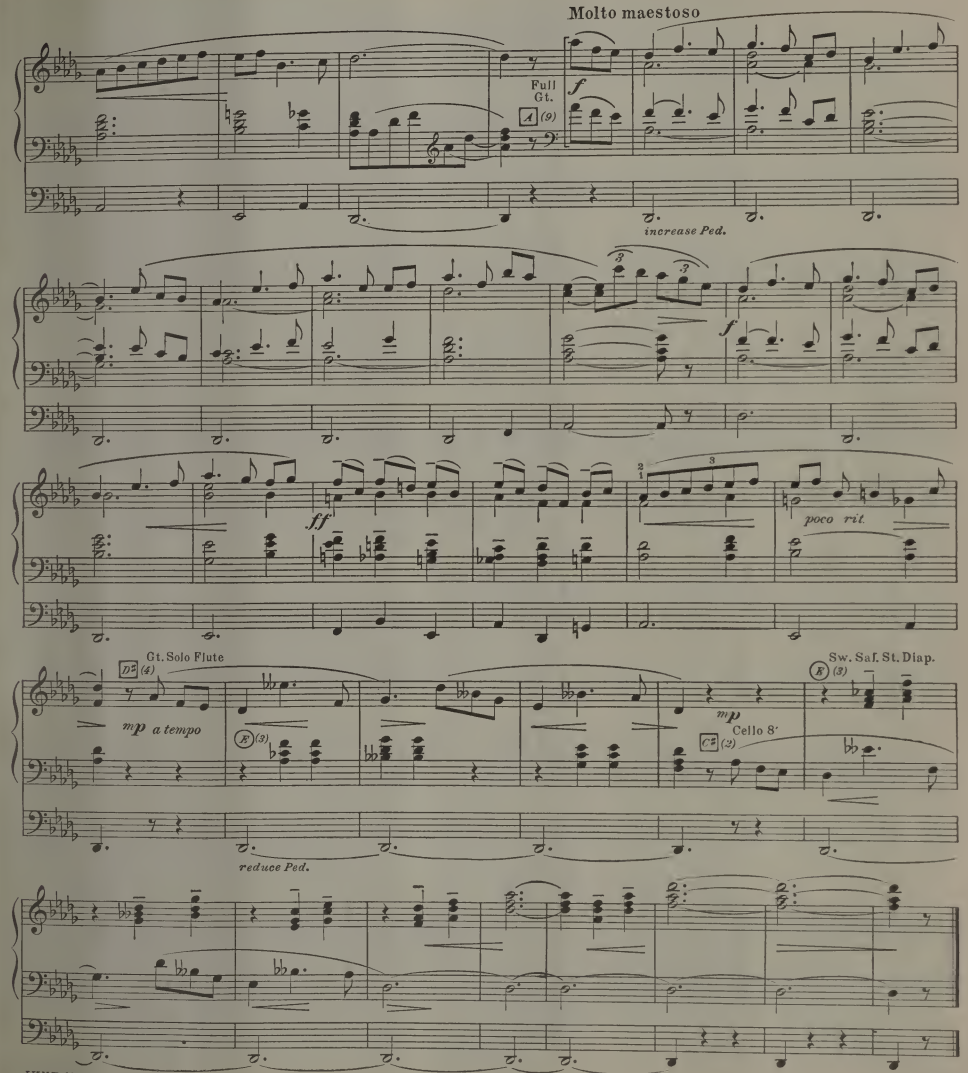
Allegretto non troppo e molto maestoso

A3 (10) Gt. solo stop



Copyright 1941 by Theodore Presser Co.

British Copyright secured



WEDDING MARCH

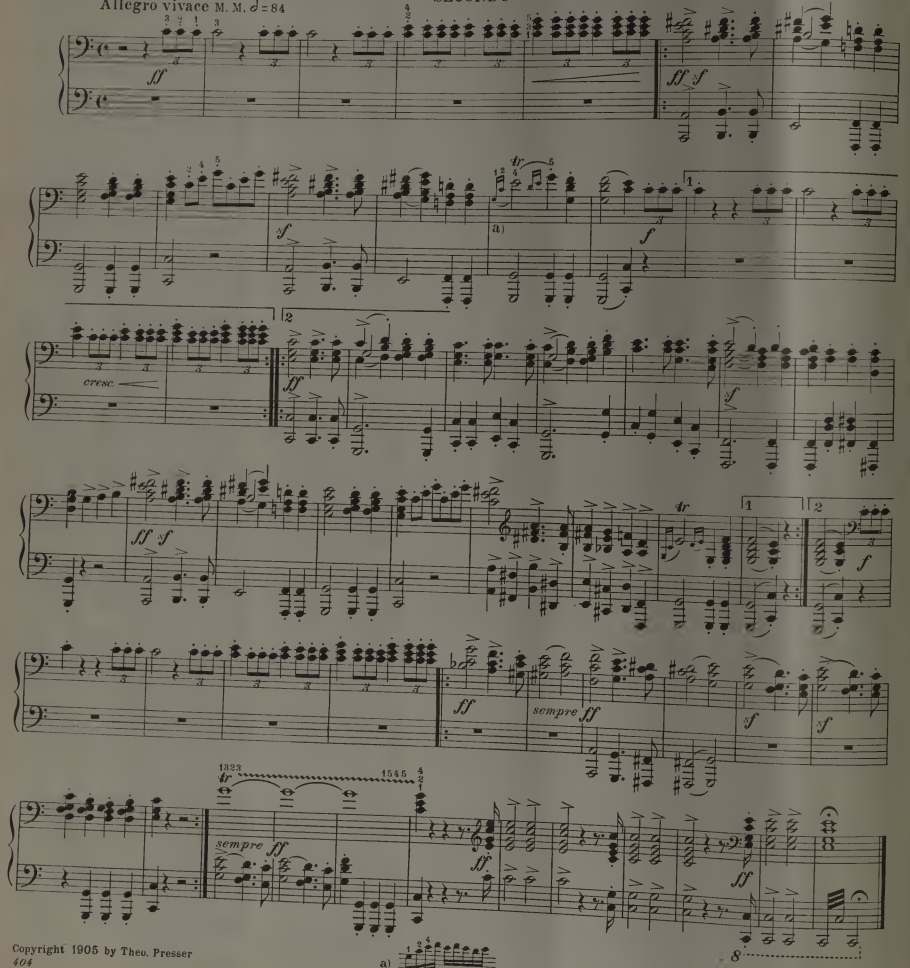
from "A MIDSUMMER NIGHT'S DREAM"

Arranged by the Composer

F. MENDELSSOHN

SECONDO

Allegro vivace M. M. ♩ = 84



Copyright 1905 by Theo. Presser

WEDDING MARCH

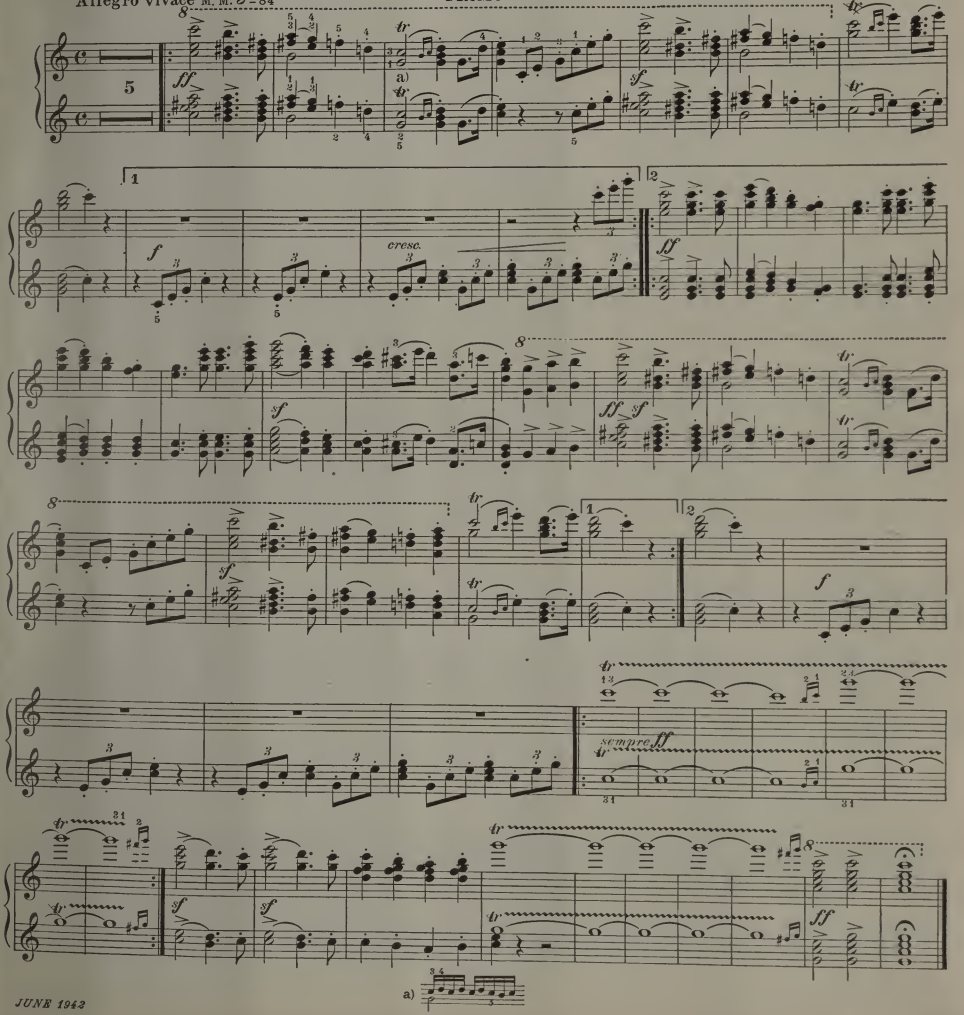
from "A MIDSUMMER NIGHT'S DREAM"

Arranged by the Composer

F. MENDELSSOHN

PRIMO

Allegro vivace M. M. ♩ = 84



FRAGMENT FROM

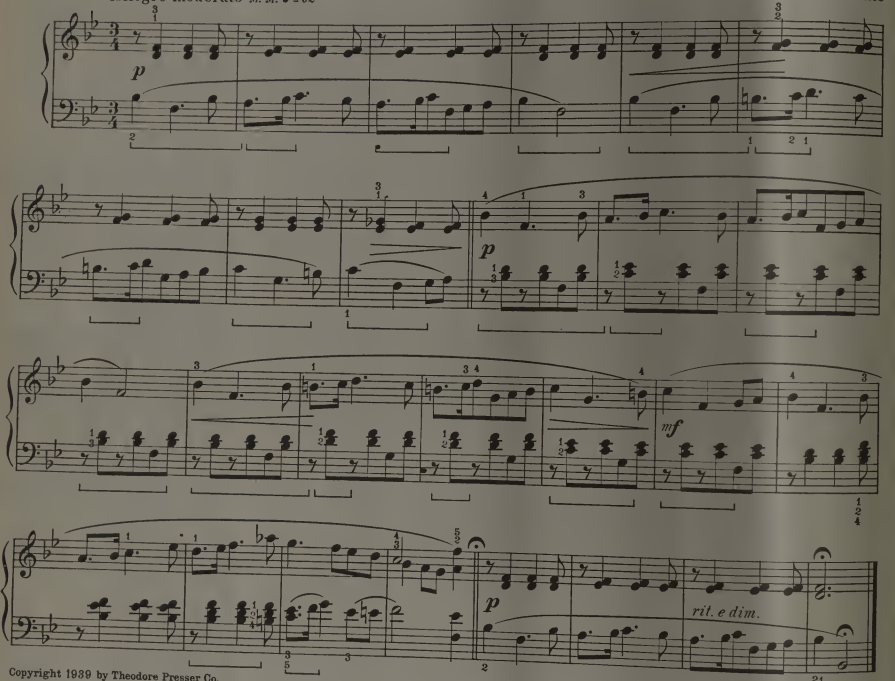
SYMPHONY IN B MINOR

(Unfinished)

Grade 2.

FRANZ SCHUBERT
Arr. by William Baines

Allegro moderato M. M. ♩= 92



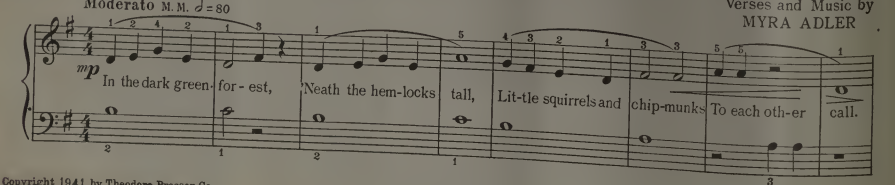
Copyright 1939 by Theodore Presser Co.

LITTLE SQUIRRELS AND CHIPMUNKS

Grade 1.

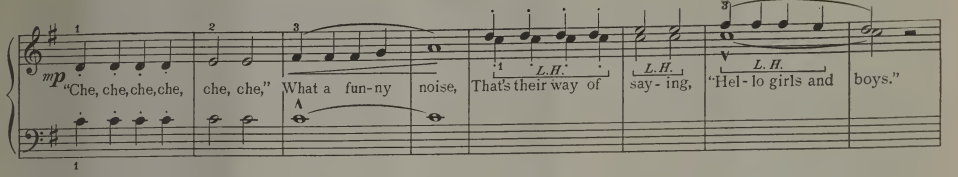
Verses and Music by
MYRA ADLER

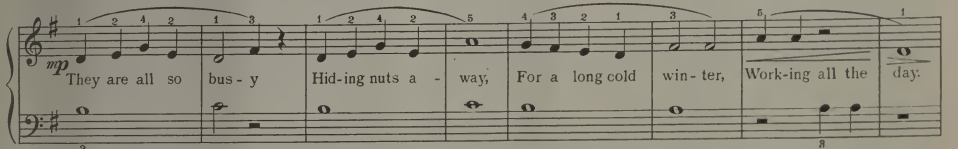
Moderato M. M. ♩= 80

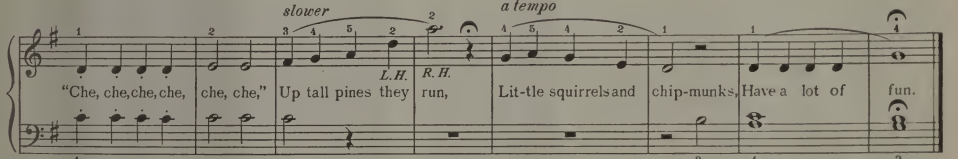


Copyright 1941 by Theodore Presser Co.

British Copyright secured





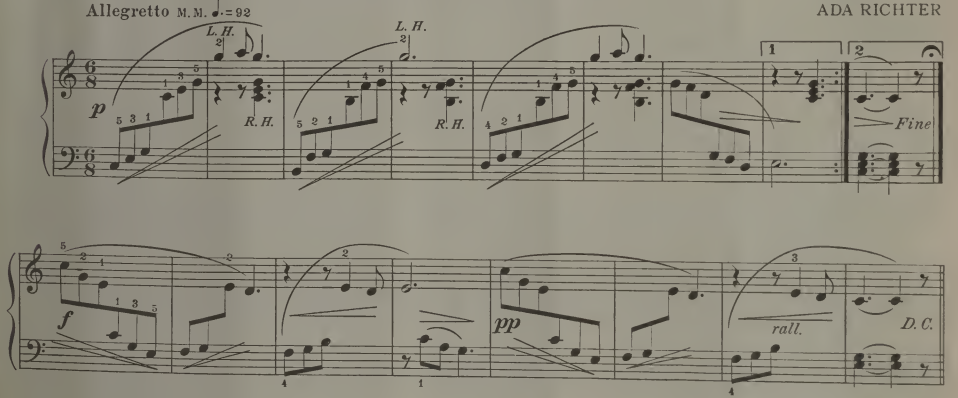


Grade 1½.

IN A SAILBOAT

ADA RICHTER

Allegretto M. M. ♩.= 92



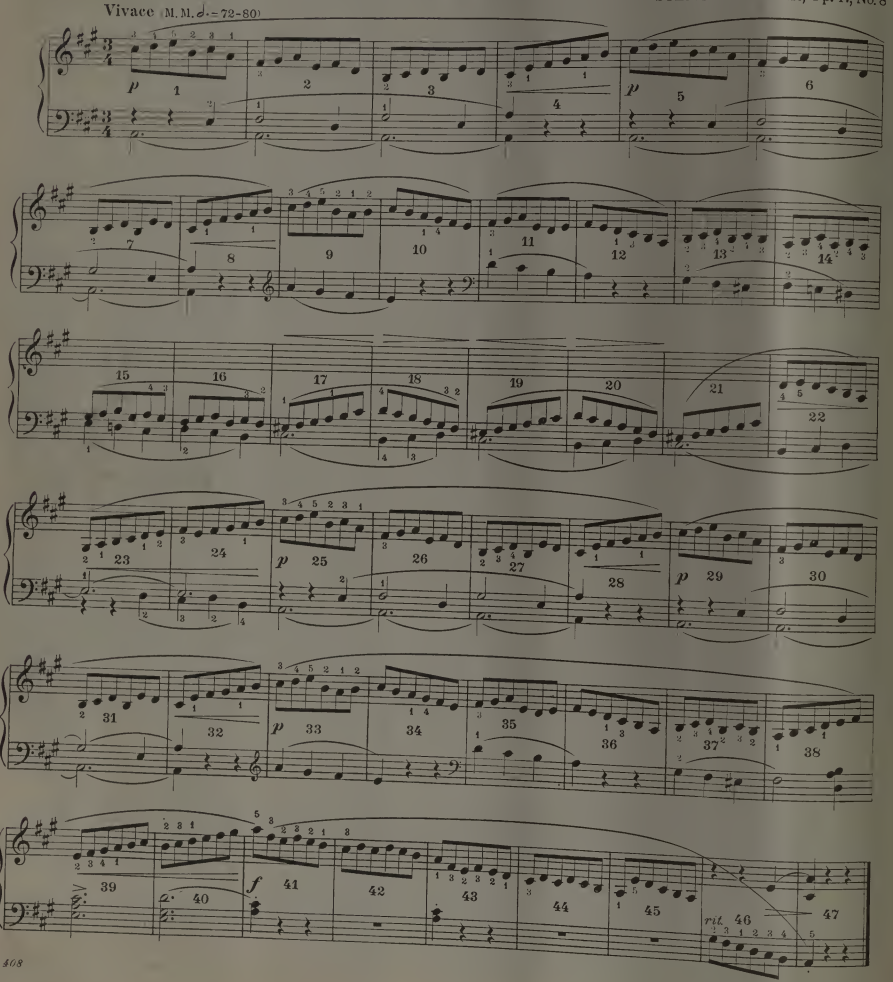
Copyright 1941 by Theodore Presser Co.

British Copyright secured

RAPID LEGATO PASSAGES

With lesson by Dr. Guy Maier on opposite page.

STEPHEN HELLER, Op. 47, No. 8



"....THANKS TO CENTURY!"

". . . I now have more pupils than ever before. The depression habit does not leave people quickly. So, even if there is more money about, folks still spend it with care. My teaching is based on Century Edition at 15c a copy with the result that folks have come to the conclusion that I am careful with *their* money. This, I believe, is just one of the reasons why I am getting more and more pupils . . . Thanks to Century."

You can choose for your pupils from the world's great music if you make Century Edition your regular choice . . . here are some of the numbers which make teachers say, "I don't see how you can do it for 15c."

1184 Moonlight Sonata . . . Beethoven
3236 Finlandia . . . Sibelius
3346 Scherzo, Opus 32 . . . Chopin
2117 Liebestraum . . . Liszt
1181 Polonaise Militaire . . . Chopin
3252 Reverie . . . Debussy
3241 Tales From The Vienna Woods . . . Strauss
1648 March Militaire . . . Schubert
681 Rustic Dance . . . Howell
981 Star of Hope . . . Kennedy
1175 Valse, Opus 64, No. 1 . . . Chopin
514 Beautiful Blue Danube . . . Strauss
1310 Merry Widow Waltzes . . . Lehar
361 Poet and Peasant Overture . . . Suppe
1497 Fifth Waltz, Opus 88 . . . Godard
1015 Kamennoi Ostrow . . . Rubenstein
1028 Prelude, No. 1 . . . Rachmaninoff
1096 Rustle of Spring, Opus 32, No. 3 . . . Sinding
1341 Sonata Pathetique . . . Beethoven
1041 Valse Arabesque, Opus 82 . . . Lack
1179 Second Hungarian Rhapsody . . . Liszt
1043 Witches Dance, Opus 17, No. 2 . . . MacDowell
1180 Fantasie Impromptu, Opus 66 . . . Chopin

Get a copy of the Century
CATALOGUE
at your dealer or write us asking for one . . . more than 3400 numbers are listed.

15¢ A copy | 20c in Canada

CENTURY MUSIC PUB. CO.
251 WEST 40th STREET, NEW YORK CITY

The Technic of the Month

Conducted by Guy Maier

Rapid Legato Passages

Heller Op. 47, No. 8

ON A FRAGRANT, DEW-SCENTED, June morning this little study lilts and trips lightly over the new mown meadows. But, *you'll* have to look out not to trip over the notes—for I warn you, the etude is not as easy as it looks! To play its pleasant "perpetual motion" measures up to required speed is no cinch. It must not sound like an exercise; there must be no jerks, jolts or breaks; no hammer-claw finger action may be used. Nothing must disturb the curling, swirling patterns.

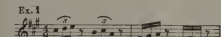
Here's how to work at it:

Learn only eight new measures each day. After the first day be sure to study the new eight measures before practicing any "review" phrases.

1. Memorize very slowly, each hand separately. Be sure to memorize the fingering perfectly at the same time. You can never take a chance with fingering in pieces like this. You must know it infallibly. The right hand is best memorized by measure patterns.

2. Now begin to work for speed (always single handed)—practice by triplets (don't look at the music!), stopping at the end of each triplet and instantly preparing mentally and physically for the next one, thus:

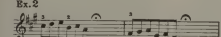
Ex. 1



Count strictly in fours; push up the speed as fast as possible.

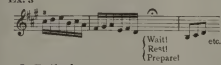
3. Now, in full measure impulses, thus:

Ex. 2



4. Same in *two* measure groups:

Ex. 3



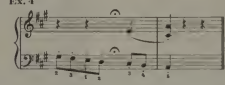
5. Both hands slowly, firmly and *legato* (about ♩ = 56-60) with flashing fingers: no pedal; no looking at keyboard.

6. Practice Nos. (2) and (3) again, this time with gently "scratched" finger *staccato*. This is done by "scratching" the key lightly with curved fingers touching key tops. Slowly at first, then rapidly; always very softly.

Remember that the best way to acquire beautiful, clear, rapid passage *legato* is often to practice in this "scratch" *staccato* way.

You will, of course, notice many items along the way—for instance, Measures 5-8 are repetitions of 1-4; Measures 25-37 are repeats of 1-13; hardest Measures 13-16 are literal sequences — learn these especially well. The final Measures 41 to 47 are tricky. I recommend playing the first note in Measure 42 (C-sharp) and 44 (also C-sharp) with left hand; make a good retard in Measure 46. In learning this measure I would practice it thus:

Ex. 4



There should be no accents anywhere in the piece. The ideal way to play it is in an up and down perpetual motion curve right from the start to the finish. The left hand, although important, is not really a melody: easy elbow curves up to A (Measures 4 and 8) and thereafter in shorter phrase groups will give necessary smoothness and bass solidity to the right-hand curves.

For freshened perspective, I would often practice the right hand an octave higher than written—keeping the left hand in its usual place.

As to pedal: since the effect desired is that of a gentle, cool, fragrant breeze swishing up through the keys, much "half" pedal is recommended; which means, measure long stretches of "top" pedal—depressing the pedal about one quarter to one half the way down. But remember, whenever your right hand plays in the neighborhood of Middle C, or well below it, use only very slight, swift dabs of top pedal (for example, in Measures 13-23).

Good chances to "swish" are offered in the ascending scale shapes of Measures, 4, 8, 17, 19, 21, 23, and so on.

At the end of each day's practice, I advise playing part or all of the etude slowly (♩ = 56-60) and softly, without pedal and without looking at the keyboard.

WHEN PERFECT TEMPO MEANS EVERYTHING

. . . When the timing cannot falter a split-second from the score . . . it is then that professionals, teachers and students alike turn to the musical world's standard of accuracy . . .

ELECTRONOME
(Trade Mark Reg. U.S. Pat. Off.)
ELECTRIC METRONOME

One of science's smallest precision motors ticks off supremely accurate tempo from 40 to 208 beats per minute simply at the flip of a switch. Amazingly convenient; tempo changeable with one hand and right while it is running. No springs, no winding. Covered by 5 year written guarantee.

PRICE $12.50

See it at your local music store. Six-day FREE trial at our risk. Send for details of money-back offer.

FRED. GRETSCH MFG. CO.
★ Makers of Musical Instruments Since 1883 ★
60 BROADWAY, BROOKLYN, NEW YORK

PEDALIZATION!
Color your Piano Playing with artistic use of the Pedals. How to produce the striking effects that make your music "different." A new presentation of this important subject. A quick correspondence course. Write for information.
REED STUDIOS
2912 Alta Vista, Bakersfield, Cal.
"The pedals are the soul of the piano"

FILE YOUR SHEET MUSIC—
Don't PILE it!

TONKABINETS add to your musical pleasure for they not only preserve and protect your sheet music but keep it handable as well. The Tonkabinet shown has a drop front. Inside there are five specially designed sliding trays and an extra shelf in which to keep the sheet music sorted conveniently.

This 18th Century style is in genuine Mahogany to harmonize with finest music rooms. Many other styles and sizes. Write for free illustrated folder and name of nearest dealer

TONK MFG. CO.
(Dept. 212)
1980 N. Magnolia Av., Chicago

TONKabinets for Sheet Music

Dated Music

(*Continued from Page* 363)

With all this comes the chorus of the protagonists of unrest, telling us that the world in the future is likely to be a very disagreeable place in which to live and that the music which is dated 1942 must be in a style reflecting the worst in life, rather than the best.

This art, gone beserk, may indeed be an interesting reflection of the pathological and neurological effect of this era of tyranny and world murder. The result is, in many cases, a sequence of incoherent "burps" bespeaking the intellectual and spiritual indigestion of the hour.

We have no interest in hearing a string of sentimental musical commonplaces such as those which made up many of the popular pieces of yesterday. Yet there is still a place for these, because there are millions of people whose musical opportunities have not advanced to a point where they can appreciate music of a better class. Those who stage a soul collapse when they hear music of this type, merely because it does not please them, usually do so because they enjoy posing as very exclusively sensitive or surprisingly smart critics. As a matter of fact, they represent a small and insignificant part of the public which has existed in every generation — squeamish individuals without the human experience which creates breadth of understanding.

Whether the World War II will have as drastic an effect upon music as World War I is a matter for speculation.

Again, let us keep our musical sanity in this world of confusion. We must not let the science of the perception of beauty, called "aesthetics," be suffocated by the repellent miasmas of a mad hour.

The Philharmonic Distinguishes Youth

(*Continued from Page* 366)

East. Strangely enough, the second prize winners shared not only the prize but the same city of birth—Boston. The girl, Luise Vosgerchian, wrote a composition called *Window Shopping*, inspired by a stroll down Boylston Street past oriental shop windows; the boy, Allen D. Sapp, Jr., an undergraduate in Harvard University, submitted an *Andante*.

Dika Newlin, winner of third place, was born in Portland, Oregon, and came to the graduate school of Columbia University by way of Michigan State College, where she was graduated at the age of fifteen, and the University of California at Los Angeles from which institution she received her degree of Master of Arts in music last June. She has been composing since she was six, and a *Cradle Song*, which she wrote for piano when she was eight, has been orchestrated by Vladimir Bakaleinikoff and played by many of the country's orchestras. Her Philharmonic prize winning composition was a "Piano Concerto," composed during the summer of 1941.

One of the two special prize winners was Mario di Bonaventura, who was born in Follansbee, West Virginia, but has lived in New York for more than five years. Son of a barber, he attends the Music School Settlement on Third Street where he studies piano, violin and composition. His prize winning contribution to the contest was "Three Symphonic Sketches."

The other special award winner was Gunther Schuller, son of a longtime member of the second violin section of the New York Philharmonic-Symphony Orchestra. He is a student at Jamaica High School and is studying theory at the Manhattan School of Music; received his first training in theory from the assistant organist of St. Thomas Church, where he sang in the boys' choir. Greatest of his instructors, however, have been distinguished composers, on whose scores he has spent hours of time. He won the special award with two movements from a symphony.

Too young to write serious orchestral music? Well, the results of this competition controvert that idea almost conclusively. It appears, rather, that we have a wealth of natural ability that needs fostering. We need such contests as these to stimulate this ability. The "Midsummer Night's Dream Overture," written by seventeen-year-old Felix Mendelssohn retains its hold on performers and listeners, so, too, do works by a youthful Wolfgang Amadeus Mozart. It has happened in other countries and continents that music of lasting worth has come from the pens of veritable "youngsters." It can happen here.

Hoot Mon! The Pipers Are Comin'

(*Continued from Page* 367)

calibre of the players probably varied as widely. But the bagpiper was too firmly rooted in tradition to be daunted by an occasional lampooning.

In Chaucer's day, to quote "The Canterbury Tales," "A Bagge-pipe wel could he blowe and sowne, and therewithal he brought us out of towne." He was marching and blowing strongly in "Good Queen Bess's" reign. Spenser thought his music sweet; Shakespeare thought it melancholy. Meanwhile our wandering minstrel had long been known in Ireland and Scotland, as well as throughout Europe. His trail is plainly marked in the folk lore and music of almost every country.

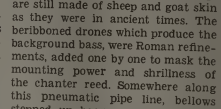
He was a member in good standing of the German minstrel guilds from which came the Meistersingers. France knew him as court musician, minstrel, and shepherd. Boccaccio's Italy and Cervantes' Spain danced and made merry to the rhythm of his illt. As burgh piper too, he was a civic institution in lowland Scotland as early as the fifteenth century. "Evening and morning and at other times needful he marched through the town to refresh the leiges," says an early historian. And burgh laws assessed the leiges to pay his wages.

The regimental piper completed the circuit when he brought "the pipes" back along the caravan routes of Egypt and India. In both countries now native military pipe bands play the Scots instrument and its tunes with all the flourish, if not quite the finish of the Black Watch or Seaforth Highlanders. Sikhs, Gurkhas, and Pathans have taken to the imported mountain music like ducks to water.

In most countries the piper as a type has changed little in centuries and his instrument less. Pipe bags are still made of sheep and goat skin as they were in ancient times. The beribboned drones which produce the background basso, were Roman refinements, added one by one to mask the mounting power and shrillness of the chanter reed. Somewhere along this pneumatic pipe line, bellows stepped up bagpower; more drones were added and articulated to become pipes in organ.

The piper had to draw the line somewhere. He kept his chanter, bag, and "Chord o'drones" because his instrument had to be portable. And the fixed bass of the drones in turn fixed the intervals of his scale, shown in the accompanying diagram. Listen while our instrumentalist tunes up.

Ex.1



Each drone is twisted up or down until its note blends into the chanter's keynote, A, at a little above universal pitch in the Scots instrument. A contrabass drone added to the latter in the seventeenth century, tunes an octave lower. The drones now sound a continuous keynote chord with which every note of the chanter must blend harmoniously. And they do blend when the instrument is tuned and warmed up to pitch, because the scale consists only of blending tones.

This is the factor that keeps the piper eternally tuning up. For every note is off pitch until drones and chanter are coördinated. It was this factor too that pinned "the pipes" to its Greek scale when most other wood winds were keyed to modern scale intervals. The drone chord did not harmonize with the new spacing. The Irish bellows pipe it is true, was, and still is keyed, but the piping fraternity has always been divided on the question.

A Harsh Verdict

Speaking of the bellows pipe, an eighteenth century bagpipe treatise says, "The style and compass of true pipe compositions are such as correspond with the drone's sound. The contrary of this is what makes the bellows pipe so shocking to the ear. Thus a pas age of Correlli, Festin, or Handel and so on played with pipe cuttings (fingerings) and a drone, must carry a great deal of the author's meaning away. How wretched and insipid a jargon this music is to a judicious ear is obvious."

Probably the piper was just trying to keep up with the times. The world of music to which he had contributed not a little, had somehow left him behind. His drone chord was perhaps the fundamental bass on which harmony was based. Besides, Bach, Handel, Haydn, Schubert, and Beethoven, all used bagpipe effects in pastoral or dance movements, so why shouldn't he reverse the process. But the judicious ear finally prevailed. Nobody mutilates Correlli, Festin or Handel now on the bellows pipe. The instrument itself is almost as mute as the "Harp that once. . . ." Irish pipers in the main have gone back to the mode and music of the Great Highland Bagpipe.

The story of the lusty lunged fraternity in Ireland and Scotland is a romantic chapter in the history of music. Bards, harpers, and pipers, were connecting links in the chain of Celtic minstrelsy. "The pipes" took up the theme of race when the turmoil of war had drowned the "maldens' music," as one bard termed the music of the harp. And the clan piper took over not only the rôle of the minstrel, but something of the form and rhythm of his ay las. The classical music of the Highland Bagpipe is couched in a prose or recitative rhythm, not easily expressed in terms of modern music.

The transition from harp to pipes was spread over about two centuries in Scotland. Sir Walter Scott blended fact and folklore to sound "the pibroch" at the battle of Bannockburn in 1314. But it was not until the sixteenth century that the piper became a ranking functionary in the heirarchy of the clans. The hereditary office was granted to certain families where piping, so to speak,

(*Continued on Page* 422)

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Pianist Who Wants to Learn to Sing

Q. 1—I am entering a state contest at Wellesley, and I want to be sure to sing "Ev'" correctly. My choir director advised me to make a pronounced rolling "R" while the director of the vocal training class at school leiges," says an early historian. And "says to sing it more like 'Uh.' I am concerned with the words "winter" and "under," but when I sing "wint-uh" the word is not distinct. Should it be half way between, as "uhr"?

2—I am sixteen and have studied piano five years. I play such pieces as Grieg, To Spring; Chopin, Etude in G-sharp minor. My teacher says that if I turn to singing, I will lose, to some extent, the firm foundation I am establishing with the piano. I have sung a great deal in public and I feel more at ease when singing than playing. My teacher studied and found singing tiring to the nerves and the breathing difficult. I have been told to keep the diaphragm hard, but I am afraid I do not use this during all the time. My range is from Middle-C to B-flat below High-C. Should I study voice or continue the piano for a few years?—P. F.

A. 1—In the June 1939 issue of THE ETUDE the pronunciation of the letter "R" is discussed at length, and the opinion of two or three authorities cited. Please get a copy, and read our advice under "Voice Questions Answered."

2—It is difficult for us to understand why you should "lose to some extent the firm foundation you are establishing with piano" by studying singing. Singing and piano playing are two branches of the same art, and their study may go hand in hand. Numerous singers are also excellent pianists. Correct singing is more apt to be restful to the nerves rather than tiring to them. Keep the upright position, with the body well poised, and the deep breathing tend to strengthen the whole physique and improve the health.

Your conception of the action of the diaphragm is altogether wrong. The diaphragm is a sort of movable partition separating the lungs from the digestive apparatus It is continually in motion, downwards as the breath is inhaled and upwards as it is exhaled. It is never hard and still except in death. Get a book of anatomy and study about the breathing muscles and their action. If you decide to sing, take some lessons from a good singing teacher before you form any bad habits.

The Voice of a Boy of Thirteen

Q. I am thirteen and I sing in a choir, either alto or soprano, whichever the occasion demands. My range is from B below the staff to A the first line above it. Am I a soprano or an alto, as my voice is equally strong in both ranges?—J. E. G.

A. Your voice seems to have the range of a mezzosoprano, lacking the extremely high tones of the soprano and the very low ones of the alto. It is a rare voice for a boy and a useful one to the choir director. The practice of singing both an outer and an inner voice is good for your musicianship. However, you are approaching the time when you will experience that phenomenon, dreaded by every boy, called change of voice. When it comes, do not continue singing with your boy's voice too long, or you will run the danger of hurting your man's voice. The years of voice change are sad ones to the boy who loves to sing. Comfort yourself with the thought that your voice will surely come back again, though in another range and quality. In the interim make yourself a good musician by studying an instrument or two, some harmony and the usual scholastic studies. Look well after your health too, for you will need, as a man singer, both a strong body and a well trained mind.

Should a Well Educated Musician be Able to Teach Himself How to Sing?

Q. I am a tenor of twenty-five with a range of two octaves middle-C to high-C. The low tones C to E are of a slightly gruff and raspy quality, quite different from my middle voice. By tensing my throat I can descend to A; the volume becomes greater but the quality is sacrificed. Can you recommend exercises that will develop this low range? Some tenor music calls for C and tones lower, and I would like to have a reserve of still lower tones. After singing these tones with a true throat I get a raw feeling in the throat. Is this nature's sign to beware and stop or is it part of the necessary muscular soreness needed for proper vocal development?—H. E. E.

A. It is quite unusual for a tenor with good high tones to have equally good low ones. Your letter sounds to me as if you had been singing much in choruses and little as a soloist. If you will examine the repertoire of music written for the tenor solo voice, you will find that it contains comparatively few phrases in which the tones lower than D are of importance. The middle and upper tones are the ones upon which the characteristic quality and expressiveness of the tenor depend. These remarks do not appertain to that rare voice the Wagnerian "Helden Tenor," which as Mr. Melchoir explains, is usually quite like a baritone in quality and who usually commences his career as a baritone.

What Is To Be Done When a Boy's Voice Changes?

Q. 1—I am fifteen years old, and often my voice squeaks and cracks. People tell me that my voice is changing. Can I do anything for it?

2—My range is from High-C to Middle-G, and I would like to sing alto. As a boy, should soprano ever sings in opera, what can I do?—V. G.

A. Somewhere between the ages of twelve and sixteen, the boy soprano's voice changes. The vocal cords are lengthening, and the muscles that move them are becoming stronger. As a result both the speaking and the singing voices of the boy "squeak and break. In simpler words, the boy is gradually becoming a young man. He can do nothing about it except to wait, more or less patiently, until his voice is settled. Then he will have a tenor, baritone, or bass voice according to the length, the thickness, and the resilience of the vocal cords. His problem then will be the normal one of preparing himself in the music for the type of voice which has developed.

The Young Soprano Who Soon Gets Hoarse

Q. I am fifteen, a good soprano, and I do a bit of singing, but I need practice and voice culture. I am in high school and therefore find it inconvenient to take singing lessons. After singing for a while my voice becomes a little hoarse. Can I prevent this? Please tell me of some exercises to make my voice higher and clearer.—J. G.

A. Apparently you are tightening some of the muscles above the larynx, perhaps the pharyngeal muscles and even the tongue and jaw muscles. It cannot be a very pronounced stiffness, or your voice would not sound well and you would get very hoarse instead of slightly hoarse. Perhaps you are singing too long at a time without resting, or you may be singing too loud or too high. You should practice a short time every day, and see that you never stiffen any of the muscles connected with singing.

2. Perhaps Marchesi's book of "Elementary Exercises, Opus I," might help you to sing higher and clearer. You need the advice of a good singing teacher. This book may be procured through the publisher of THE ETUDE.

THE SAMOILOFF
BEL CANTO STUDIOS AND OPERA ACADEMY
IN LOS ANGELES
MUSIC CENTER OF THE WORLD

Living today in Los Angeles are most of the world's great musicians, to mention only a few Iturbi, Heifetz, Hoffman, Barbirolli, Coates, Achron, Schoenberg, Cadman, Rozsa, Zador and Toch.

The Samoiloff Studios offer a complete musical training for the beginner, the advanced artist and the teacher.

SPECIAL TEACHER'S COURSE

Lessons also by special personal recordings. Book on Voice being published by Theodore Presser Co. Dr. Samoiloff will teach all summer at his Studios.

Write for catalogue—Special rates for the Duration.

610 South Van Ness Avenue Los Angeles, California

FREEMANTEL will train YOUR VOICE

"I attended a concert given by Mary Stewart, a former pupil of Frederic Freemantel, I was so impressed by her fine singing I travelled 10,000 miles from Shanghai to New York for the privilege of studying with Mr. Freemantel."
(Signed) Priscilla Pote-Hunt
FREEMANTEL STUDIO
205 West 57th St. New York, N. Y.

YOU CAN NOW LEARN PRECISION PIANO TUNING

Our new Temperameter is a scientific teaching device for either oral or correspondence. No error; no guess work. Our graduates earn $5 to $15 a day. Fortieth year. Authoritively endorsed. Write for free booklet.
BRYANT SCHOOL, 77 B. B., Augusta, Mich.

LEARN "SWING" MUSIC

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc.
MODERN DANCE ARRANGING
Duets, trios, quartettes and ensembles—special choruses —modulating to other keys—suspensions—anticipations —organ points—color effects—swing backgrounds— Write today.
ELMER B. FUCHS
370 Lewis Avenue Brooklyn, N. Y.

INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly
—Take Subscriptions for—
THE ETUDE MUSIC MAGAZINE
—Write for particulars—
1712 CHESTNUT ST. PHILADELPHIA PA.

MU PHI EPSILON NATIONAL CLUB HOUSE

A Residence for Musicians in New York City
Rates $6.50 to $10.00 per week—Transients $1.50 per night
Rates include the use of kitchens for cooking and laundry, also the freedom of the Club Rooms
338 Central Park West (Cor. 93rd St.), Apt. 33 New York City

TRAIN Your VOICE!

Results GUARANTEED!
We build, strengthen the vocal organs—increase range, volume, flexibility and vocal expression and absolutely guarantee satisfactory results with results. Write for Voice Book, FREE. Used by over 50,000 pupils unless signed by parent.
PERFECT VOICE INSTITUTE, Studio 1504, 64 E. Lake St. CHICAGO

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave. PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

Turning the Student Into An Artist

(Continued from Page 377)

alone. The average Italian singer, for all his opportunities to sing many rôles in many performances, sings them all in Italian. When he is required to sing in French or German, his auditor often feels the need of inquiring what language it is. The same is true of the French artist, and to a lesser degree, of the German. But the American must—and does!—perform in all operas and, in each case, his accent and enunciation are far better than those of the European who sings in a strange tongue. Such shortcomings as the American artist displays—and there are enough of them!—grow out of the conditions under which he pursues his career, and not out of any inherent national defects.

The Danger of Speed

For one thing, the American musical "markets" are such that a young artist is constantly tempted by the hurry-up method of establishing himself. If he can secure a radio or a motion-picture contract, if a publicity "build-up" can be prepared for him as a result, the public will accept him—not as an artist, perhaps, but as a "glamorous" name. Theoretically, of course, the decision lies in the youngster's hands; he can reject the contract and the build-up, and turn his face resolutely toward the winning of genuine artistry. But why fool ourselves? It requires more than average mortal courage to turn away from present recognition—and wealth—in order to strive for future eminence, which, being in the future, may not even develop. It is easy enough to say that a gifted and beautiful girl *should* spend three to five years learning forty to fifty minor rôles a year, performing them without recognition, in order to rub off the corners of her work in hard and exacting routine—but the ones who have the fortitude to do this, especially when it involves rejecting an offer from Hollywood or a rich sponsor, are rare indeed. And so they continue in the artistically wrong but humanly understandable course of taking what they can. In the last analysis, it is not the young artist's fault! As long as the public will adulate and pay for "personality value" rather than artistry, there can be but this one result. The public will come to hear singers who are known less for their singing than for their clothes, their "contacts," their parties; local managers, knowing this, will clamor to engage the services of such singers—yet both public and managers add their voices to the general opinion that bemoans the fact that America produces so very few really great singers. Give America the *conditions* that have produced the greatest artists of the world, and she will turn out performers to match them—not before.

No one, of course, can speak of what is going on in Europe to-day, but the traditional thing was to judge a performer on his artistry alone. The fact of being the best dressed, or the most uniquely dressed, counted for exactly nothing. Contracts were not permanent; the performer had to please the audience at each performance or risk being hissed from the stage. And after two or three hissing experiences, his (or her) services were no longer required. That made a hard school, but a helpful one. I am not suggesting that we Americans begin hissing tactics, but certainly, an audience could render a performer valuable service by reserving the right to express disapproval as well as approval. Indiscriminate applause is a kind and friendly gesture—but it does not keep a performer "on his toes." The exploitation of the *individual* and not his art is the most potent factor in keeping back Americans from being the truly great artists they could be. And public and management alike must share with the native singer the blame for this retarded development.

The Importance of Enunciation

I know that vocal students expect some word of definite advice, so let me end with a discussion of the value of good enunciation. Clear, accent-free, well projected pronunciation is one of the greatest assets the singer can store up for himself. It consists of a sharp ear for individual niceties of sound, plus the *habit* of meticulous pronunciation. The point is, it must be a habit. To speak in a careless fashion all day and concentrate on the words of one song at lesson time will not do. At all times, in all languages, the singer must give scrupulous attention to the full value of every word he utters. He must hear them, feel them, reproduce them. Further, he must be at all times conscious of saying his words in all their clarity and also within the scope of beautiful sound. In this respect, he must gild the lily—he must try, through the clarity and purity of his utterance, to make a beautiful word seem even more beautiful than it is. When he has achieved this, he has done more than pronounce well; he has made himself a better singer. He will find that he has better tone, greater freedom in projecting it. For, in mastering the *habit* of fine enunciation, the singer finds that he has converted an obstacle into an aid. Words, when articulated in slovenly fashion, can be an actual detriment to the emission of free tone. (That is the reason why beginners' *vocalises* are sung on vowel sounds and not on full words.) But those same words, when perfectly enunciated, remove the check-rein of obstacles and become a definite aid in centering and projecting pure tone. You will find that the singers who record the greatest number of "bull's eyes" in producing beautiful tones also can be the best understood. But enunciation is only one of the bricks in the complete structure of artistry. And the shape and integrity of that structure depend on but one thing—the *will* of the singer to make himself an artist.

How to Get Better Results from the Old or Small Organ

(Continued from Page 379)

never depend solely on combination pedals or manual pistons; for the tone is likely to become routine and lacking in originality. By the single stop method one becomes familiar with most of the tonal capacities of the organ.

The expression pedals deserve better treatment and consideration than is usually given them; a good organist avoids a "one-legged technic"; he does not keep the right foot glued to the swell pedal while the left foot plays a kind of violoncello bass on the tonic, sub-dominant and dominant notes. This is quite common.

Not so long ago I played a number of organ solos on a modern three manual instrument. The regular organist was a woman of whom it was said her playing of the organ sounded very much like a melodeon; there was neither sweetness, nor lightness nor fullness—all of which I found were possible on this organ. At the close of the service, this organist remarked that I "used the pedals a great deal!" One could not avoid using the pedals a great deal, having been brought up on Buck's "Pedal Studies" and others, not to mention the "Preludes and Fugues" of Bach! Moral: use the pedal keyboard a great deal with both feet, and avoid "pumping" the expression pedals.

So many of the new organs contain only small scale pipes; and the result is an unimpressive tone which never fills the church.

Personally, I prefer an old style organ with good tones, even if more hand drawing of stops is necessary; the solo violinist or pianist gets all his effects from *one* source of tone; the organist may well do likewise, at times.

Play the instrument well, each finger attacking the key in the exact center, no over-lapping tones; with prompt attacks and releases; no trailing fingers or feet. This is the path to better organ playing in a true orchestral style.

Acquiring a Sense of Relative Pitch

By George Brownson

Ear training has become a definite part of musical education. Examination requirements of universities now include the naming of melodic intervals played on the piano by the examiner.

While some are fortunate enough to be gifted with a sense of absolute or of relative pitch others have to acquire the precious sense of pitch discrimination.

Though the Tonic Sol Fa is generally considered the best method of developing a sense of pitch, it is not suitable to all persons. Just why, we cannot say. But we can quite believe it, since we do know that nothing is absolute, and therefore exceptions to the rule are abundant. Repeatedly we encounter persons who cannot do things in the universally accepted easiest way, yet they can do them quite well in what to others seems a difficult and roundabout way. We must not condemn such people since they accomplish their ends; they "work out their own salvation." To deny anyone the development of his faculties because he cannot cultivate them along accepted lines is unintelligent. Of course in such cases we are always plagued with the fact that one would be more efficient if he did things in the theoretically perfect manner. So he would! But the question is, can he. We must face realities and admit there are some impossibilities.

With the preceding in mind we took a more favorable viewpoint to what might otherwise have been thought a cumbersome way of developing a sense of relative pitch. The way was to identify melodic intervals by the first melodic interval of a given song or piece. For instance, upon hearing the first two notes of a piece on the radio one person may begin to hum or sing the tune he thought was being played, and when suddenly he finds himself mistaken, he will exclaim, "Oh, I thought it was such and such a piece." Thus a certain melodic interval suggested some particular piece. Therefore, if one selects from the many familiar pieces twelve, each of which begins on one of the different intervals, through association with the interval he will have a means of identifying relative pitch. One will, of course, have to memorize to what interval each piece is the clue.

Herewith is a suggested list of pieces by which to identify the intervals. The opening interval of each is designated. Each person will probably want to select his own pieces and should be encouraged to do so.

Proceed thus: Play a melodic in-

(Continued on Page 432)

The Psychology of MUSIC

By
MAX SCHOEN

Head of Department of Psychology and Education, Carnegie Institute of Technology.

Professor Schoen's book offers a well selected and well balanced assortment of material which will interest musician, psychologist, and the music lover as well. The first chapters deal with musical sensations—our immediate auditory experience of tones in isolation and in their successive and simultaneous combinations which constitute the basis of melody and harmony. Later chapters treat the effect of music on our imagination, ideas, feelings, and emotions.

Part Two is devoted to The Psychology of Aptitudes, and includes valuable comments upon Tests of Musicality and The Psychology of Artistic Singing—a significant contribution to vocal study. Teachers of music will find the Growth of Musical Powers very helpful in the understanding of pedagogical problems with children.

Widely endorsed by music educators and psychologists everywhere, it is essential equipment for every teacher of music. Valuable also to parents for determining musical aptitudes of children. *"Practical and readable both from point of view of style and content and will appeal to the musical profession, to educators and to scientific readers in general."*—Carl E. Seashore. *"One of the most valuable additions to musical pedagogical literature in recent years."*—Charles Knudsen. $3.25

To order copies or for further information write to **Dept. M605**

The Ronald Press Company
15 E. 26th St., New York, N. Y.

MUSIC LOVERS Fine records at bargain prices. Bach, Beethoven, Brahms, Mozart, Wagner, etc., in complete works on any phonograph. Original imports cost $1.50 to $2.50 each—American duplicates only 50c and 75c. Send for FREE catalogue containing hundreds of selections.
The GRAMOPHONE SHOP, Dept. E
18 East 48th Street, New York

PIANO TUNING AND ALLIED **TAUGHT**
Splendid field for men and women musicians. School endorsed by Steinway & Sons, Baldwin Piano Co., W. W. Kimball Co. and other leading piano mfrs. *Write for information.*
Dr. William Braid White, Principal
SCHOOL OF PIANOFORTE TECHNOLOGY
5140 AGATITE AVE., CHICAGO

Send for your FREE copy of
THE MUSIC TEACHER'S HAND BOOK
Contains lists and illustrations of Studio Supplies, Teachers' Business Helps, Diplomas and Certificate Forms, Medals and Musical Jewelry suitable for awards and gifts for music students, etc.
Theodore Presser Co. 1712 Chestnut St. Phila., Pa.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Ernst Bacon, Dean, Spartanburg, S. C.

KNOX Galesburg, Ill.
James McC. Wedding, Chairman.
Catalogue sent free upon request

SHENANDOAH CONSERVATORY OF MUSIC
Wade E. Miley, Pres.
the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia. Courses leading to

ORGAN AND CHOIR QUESTIONS

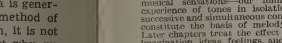
Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

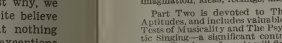
No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I understand that legato *style is the essential characteristic of organ playing. Is the playing of a march on the organ to be of the same* legato *style as a choral or hymn tune? How can* legato *be observed in a piece of organ music with four or five octaves or chords in succession, without first making an effort to reach the notes and second to "jerk" the passage?*

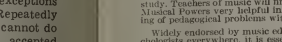
Ex. 1



Ex. 2



Ex. 3



2. Must the chords in Ex. 2 and Ex. 3 be repeated or held?—F. C.

A. The type of passage would govern the question of retaining a *legato* in the playing of a march. A majestic march, containing "big" chords, probably would not call for a continued *legato*. The playing of octaves smoothly requires a sufficiently large hand. If this is not available, and the passage does not permit of assistance from the "other" hand, it should be played as smoothly as possible. In your Ex. 1 we suggest playing the octaves as smoothly as possible, but detaching the three following chords. The chords in Ex. 2 and Ex. 3 indicate that they are to be repeated. Sometimes, in adapting a piano accompaniment to the organ, it might be wise to hold one note in the chord and repeat the others.

*Q. I have access to a two manual organ in a local church, which includes a stop key marked "Swell Unison Choir N". No one seems to know what it is. Will you explain? Also can you give the approximate cost of the electricity, per hour, for running the motor to supply this organ with wind? The instrument has two stops which when drawn out, do not work until several seconds have passed, when a hissing noise is heard and the pipes speak properly. What is the cause of this trouble?—*A. G.

A. The stop key you mention may be "Swell Unison." Try it in reverse position (opposite to the "on" or regular position) and ascertain whether it cancels the tone of the Swell stops drawn. For instance, draw one of the Swell 8' stops only and move the stop key you mention "on" and "off" while holding a note on the Swell organ and note the result. If the stop is "Swell Unison" it will cancel the tone of the Swell stops, except through couplers. We cannot give you the cost of the electricity since we do not know the wind pressure of the instrument, your electricity rates and so forth. We suggest that the instrument be examined by an expert organ mechanic to ascertain the cause of the trouble you mention.

*Q. Our church is considering the purchase of an Orgatron. The Etude publishes organ numbers with registrations for the Hammond organ. Since the Orgatron has "stops" which I have never seen on a pipe or reed organ, can you tell me where I may look for detailed information and instructions for the Orgatron?—*H.B.M.

A. You do not state the size of the Orgatron being considered, so we will take it for granted that it is the two manuals and pedals size, specifications of which we are sending you by mail. Since the stops of the Orgatron are suggested by those included in the organ, and as the instrument would be treated along the same lines, no instruction book is available. However, we will endeavor to give you some information which may be valuable to you in using the stops similarly to those of an organ. Diapason is the foundation tone, and would be used where the Open Diapason is suggested for the organ. Melodia appears as "P" and "MP"—the second stop being of the same quality as the first, but softer. These stops may be used instead of an 8' Flute. The Viole (string tone) is similarly treated and would be used in place of Salicional, Gamba, Cello and so forth. The Flute d'Amour 4' is an extension of the Melodia, which is true also of the Quint 2⅔'. The Swell stops are largely duplicates of those appearing on the Great organ. The Viole Celeste is a stop undulating with the Viole. The Pedal stops all are produced from the Sub Bass set, and the uses of the couplers are indicated by their names.

*Q. Enclosed is a list of the stops on the organ I am playing. Will you suggest combinations to be used for a full choir and a men's quartet? Also the speed and Tremolo on the Swell organ during communion. Is there a softer combination more suitable? Please tell me what is good. The Aeoline stop is A. It is very shrill and I have never been able to use it with any other stop on the organ. Would you recommend the addition of chimes to this organ? We are contemplating a new church, and either add to this organ, or get a new one. In one of your issues you gave the names of two Catholic magazines, one of them the Caecilia. Will you give the publisher's name? I would like to subscribe to one of the magazines.—*H. M. C.

A. The combination to be used for a full choir and a men's quartet would depend on the character of the passage, amount of tone desired and so forth. There does not seem to be any combination of a softer character than the one you name, included in the specification of your organ. Your 2⅔' stop being a Celgen Nazard, should be usable with your full great, as it is an "all unison" stop, speaking the twelfth and should not predominate in the combination being used. Chimes can be added to the organ, but other stops would be more advisable unless there is a special desire for the chimes. We mentioned the *Catholic Choirmaster* and the *Caecilia* magazines in the issue you mention. The address of the first is 440 East 9th Street, Brooklyn, New York, and the second is published by McLaughlin and Reilly Company, 100 Boylston Street, Boston, Massachusetts.

*Q. I am organist at the local church, and enclose list of stops included in the organ. Which stops should be used for the playing of hymns for congregational singing?—*A. C.

A. We, of course, are not familiar with the amount of tone available from the organ or congregation, but think you might be able to use "full organ" for accompanying hymns for congregational singing. On reed organs this combination is often available by the opening of the knee swells on the right and left hand sides of the instrument. 8' stops produce normal pitch (same as piano), 4' stops speak an octave higher and couplers bring into action a note one octave higher or lower in addition to the key or keys being

FINE *through & through*

... and tonally excellent

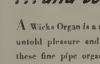
A Wicks Organ is a musical instrument which brings untold pleasure and satisfaction to the artist—yet, these fine pipe organs are priced within the reach of music lovers everywhere. *Ask for demonstration.*

* * *

Literature, telling the story of Wicks Organs, is yours for the asking * *

WICKS ORGANS
Highland . . Illinois

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 62-F Covina, California

SWING PIANO!
Learn to play real Swing Piano. Send for free Home Study Folder. TEACHERS write for business offer
CHRISTENSEN STUDIOS, 52 Kimball Hall, Chicago

SHEFTE Authorized Famous MODERN Piano Instructor) on sale at Schirmer's and leading music stores throughout the world.

SHEFTE RAPID COURSE IN MODERN PIANO PLAYING

A Definite and Practical System which ALL Piano Students and Teachers Should Investigate

Vol. 1—For Beginners . . . $1.00
Vol. 2—For Students with Fair Knowledge . . $1.00
Vol. 3—Advanced Students $1.00

SHEFTE PIANO IMPROVISING FOR ALL PLAYERS **$1.00**

Piano teachers should write us for special advertising plan.

FORSTER MUSIC PUBLISHER INC. 224 SO. WABASH AVE. CHICAGO

Manual Partnership for the Violin

(*Continued from Page* 383)

means to the end of complete musical expression While working at technic, however the student should never be permitted to lose sight of the larger goal of music.

In approaching violin technic, the student does well to regard his work as the complete cooperative partnership of his left and right hands. Their work is entirely different. The pianist plays different notes with his right and left hands, but essentially, their work-processes are the same. The work-processes of the violinist's hands have practically nothing in common. The left hand is entrusted with note technic, intonation, and fluency. The right hand is responsible for the enormous technic of bowing, as well as for all problems of tone. It is impossible, of course, to say which is the more important; but it is quite possible to establish the fact that the work of the right hand and arm is the more difficult. Even among professional violinists, one can readily find performers whose left hands are far more developed than their right hands. That is to say, they can play correct notes more readily than they can achieve beautiful tone. In the last analysis, however, we value the music we hear for its beauty rather than for its mere correctness.

Correct Pressure

The two most important problems for the right hand involve the change of the bow, and the tone quality which, however, is also greatly dependent upon the *vibrato* of the left hand. A truly fine change of the bow is a matter that cannot be explained in a few words! It requires a lifetime of practice, striving, and acute awareness. The basic essentials, however, may be summed up in terms of relaxation and pressure. To change from an up stroke of the bow to a down stroke (or vice versa), the violinist must above all things keep his arm freely relaxed. There must be no stiffness in the upper arm (with which he does not play but which serves as a base of support). The under arm, with which he does play, must also be relaxed and free. Next comes the wrist the important center of his turning movements, and lastly the fingers themselves, which hold the bow and exert their pressure upon it. All of these members should be as relaxed as possible—so much so in fact that, as a purely hypothetical exercise, the bow would drop to the floor if someone applied a sudden smart slap to the player's right wrist.

The next important step is the fixing of the pressure that the right fingers exert upon the bow. This pressure centers around the second and third fingers. Practice alone accustoms the violinist to feeling the exact amount of pressure to be released, the exact place to release it, and the exact moment to release and withdraw it. As a general guide, however, he must remember that at the moment of changing the bow, these two fingers must be quite relaxed and must, at the same time, exert pressure that varies from firm, to very loose, until the bow has been changed. Any tension in this pressure of the fingers causes the changing of the bow to be heard in an independent (and ugly) sound that is no part of the music and has no place in it. Only relaxed pressure can achieve a soundless beautiful change of bow.

A good *staccato* (also a part of bowing technic) can be mastered by slow practice, note for note. Each note should be given a crisp, yet relaxed little push, and each push should be followed by a tiny pause. Thus is the crispness of the true *staccato* achieved, even in rapid playing. Never take a *staccato* with the end of the bow. The secret of a good *staccato* is to play it in the middle of the bow and with a very loosely relaxed wrist.

The problems of the left hand center, for the most part, about general technic, such as runs, scales and rapid passage work. One of these problems however, which deserves special mention is the trill. The student should practice to develop especially a good trill with his little finger; since, in violin playing, the little finger is the weakest, it is generally neglected. This is a great mistake! Ten to fifteen minutes of every day's practice should be devoted to trilling with the little finger. A good trill with this finger is a decided advantage. Not only does it strengthen the little finger for general use, but it often helps to avoid harshness of tone in finger work. I have often amused myself by playing behind a screen and asking some musically expert friend to guess with which finger I am trilling. No one has been able to say when I use my little finger! Trilling with the different fingers, always slowly at first and then in more rapid tempo, is an excellent exercise.

I have purposely left the discussion of the *vibrato* for the last, because that is the most individual and the most important part of the violinist's tonal equipment. In the last analysis, all tone depends upon the *vibrato* and the bow. The common mistake in approaching the *vibrato* is to look upon it as a substitute for warmth and feeling—which, of course, it is not and never can be. Whatever is absent from the violinist's emotional equipment can not be made up by tremolo vibration! Following this mistaken conception, however, many violinists imitate the sentimental gypsy style of playing, and offer a broad, open, slow *vibrato* palpably visible in the motions of the fingers and wrist. This inevitably results in bad playing! There should never be an over-*vibrato*. The ideal *vibrato* is conceived along very different lines. It should be narrow in scope (as opposed to the broad tremolo of the gypsy fiddler), small, and very rapid in vibration. The visible motion of the fingers and wrist should be reduced to a minimum. The arm and hand should be quite relaxed, however, and this relaxation, precisely, should be utilized to release the tone. In this way the tone originates freely, fully, purely—and does not need the artificial addition of exaggerated vibration.

General practice studies should include the playing of very long notes with the full bow, allowing the tones to carry; scales, trills (including the little finger); double stops; and the standard studies. Intonation can be aided by concentrated study in ear training. Even before a piece has been perfected, it is wise to practice it with piano accompaniment, accustoming the ear to its responsibility of keeping in strict harmony. The student should keep himself alert to the fact that all his problem practicing is merely the means to the end of music making. He can help himself by regarding his work as a close partnership between his two hands.

Notable Master Pianist Recordings

(*Continued from Page* 372)

trived, although the Victor owns greater brilliancy and clarity.

Schuman: American Festival Overture; National Symphony Orchestra, Hans Kindler, conductor. Victor disc 18511.

William Schuman is one of America's foremost composers. The present overture, as well as his third and fourth symphonies, have been widely praised and programmed by many leading conductors throughout the country. The *American Festival Overture* (incorrectly called *Festival Overture* on the label) is based on three notes suggested to the composer by a boyhood "call to play." It is ingeniously scored and adroitly worked out. The performance here is marked by essential instrumental clarity, but, for one familiar with the score, Kindler's liberties with the composer's tempos are disconcerting, to say the least.

Strauss: Death and Transfiguration, Op. 24; All American Orchestra, Leopold Stokowski, conductor. Columbia set 492.

Stokowski recorded this work with the Philadelphia Orchestra in 1934, and this set remains preferable to the distorted and badly focused reproduction of the present one.

Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11; and Grieg: The Last Spring; The Boston Symphony, direction of Serge Koussevitzky. Victor set 886.

This set belongs on the library shelf beside the superb recording that Koussevitzky gave us of C. P. E. Bach's "Concerto for Strings." A couple of years back Stokowski recorded this work in an arrangement not in keeping with music of its time. The present arrangement, made by Siloti substantiates better the strength and beauty of the score, which Bach in his day thought so highly of that he transcribed it for the organ. Koussevitzky's performance of this work, and also of the lovely Grieg piece, is marked by a fine feeling for phrasing and a similar attention to expression.

Wagner: Die Meistersinger—Excerpts; Pittsburgh Symphony Orchestra, Fritz Reiner, conductor. Columbia set X-218.

The excerpts are the *Prelude to Act 3*, the *Dance of the Apprentices* and the *Procession of the Mastersingers*. Reiner does notable justice to the music, particularly the *Prelude* which remains the most effectual of the three excerpts when separated from the score. The review copy of the prelude was unfortunately marred by being off-center.

Bach: Sonata in E major; Yehudi and Hephzibah Menuhin (violin and piano). Victor set 887.

Of the six sonatas which Bach wrote for violin and cembalo, this one has long been a great favorite with both performers and the public. Its third movement is one of the most beautiful expressions of its kind that Bach wrote. The Menuhins play with style, but the two opening movements are by no means as smoothly traversed as the last two.

Adam: Variations on a Moxart Theme—Ah! Vous dirai-je Maman; and **Donizetti: Die Zigeunnerin;** sung by Militza Korjus. Victor disc 13826.

The Adam variations is vocally one of Miss Korjus' best recordings, and the Donizetti song affords her showy opportunities.

Massenet: Manon—Gavotte; and **Gounod: Romeo and Juliet—Waltz;** Bidu Sayao (soprano). Columbia disc 17301-D.

Miss Sayao recreates her operatic characters with youthful charm; this is one of the soprano's best records.

Mozart: Mass in C minor—Agnus Dei; Montreal Festival Orchestra, with Les Disciples de Massenet Choir, Marcelle Denya (soprano), direction of Wilfred Pelletier. Victor disc 18512.

Here is a worthy performance of a lovely excerpt from an unfinished mass by the ever cherishable Mozart.

Negro Spirituals; sung by Dorothy Maynor (soprano) with unaccompanied Male Choir. Victor set M-879.

In singing these spirituals with an unaccompanied choir Miss Maynor has achieved not only an authentic flavor but a more natural appeal. For she might well be singing here at

(*Continued on Page* 424)

Violin Questions

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Bow Trouble

M. W.—Without seeing your bow, it is difficult to say what is causing your trouble. It might come from several different causes —a poor job of re-hairing, or a defective frog. Then again, the threads of the screw which tighten the hair may be worn; or the hair itself may be of poor quality. Take your bow to a good repairman (there is one in the vicinity of Carnegie Hall, New York City). In re-hairing a violin bow, all fine and split hairs must be removed. The usual quantity of hairs in a good bow is from one hundred to one hundred and twenty, fastened in straight lines, and in a width of nearly half an inch.

Income from Violin Playing

R. F. C.—As you say, it is rather difficult to earn much of an income from violin playing in one of the smaller cities of the United States. Many of the violin teachers in such cities add to their incomes by playing at parties, dances, weddings, hotels and so on. Many violinists combine with small ensembles, such as violin and piano, violin, piano and violoncello, and so on, for furnishing music for such affairs. Playing for weddings is a profitable side line for the violinist. Classical music is usually used for high class weddings. The *Bridal Chorus* (Wagner) is usually used for the Processional, and the Mendelssohn *Wedding March* for the Recessional. For a music program before the ceremony the following are effective; *Intermezzo* from "Cavaleria Rusticana" (Mascagni), *Reverie* (Debussy), *Berceuse* from "Jocelyn" (Godard), *Ave Maria* (Schubert), *Serenade* (Schubert), *To a Wild Rose* (McDowell), *Oh Perfect Love* (Barnby), *Liebestraum* (Liszt), *In a Garden* (Sowerby), *Morning* (Grieg), *Romance* (Sibelius), *Oh Promise Me* (DeKoven), *Call me Thine Own* (Halevy), and hundreds of others. There will always be requests and numbers from the ones who engage the music.

Concerning "Imitations"

T. H. C.—There is no accounting for tastes in music. For instance, here in the United States, many people are crazy about "imitations." The violinist, or performer on other instruments, who can imitate birds, dogs, various wild animals, and so on, is sure to get the "big hand" at a popular concert, radio performance, or vaudeville show. While the performer who sticks to the classics may get only a smattering of applause. Of course, in a great country like the United States, there are hundreds of thousands of music lovers who do enjoy the classics, and only the best in music.

The same condition does not prevail in many of the foreign countries, especially those of Europe. When I visited the various countries of Europe for the first time, I found that the craze for "imitations" was lacking, or at least it was much less than in the United States.

People who listen to the popular amateur hours on the radio will notice that nearly half the performers regale their audiences with "imitations," and usually get the major portion of the applause. In the palmy days of vaudeville none of the performers dreamed of concluding his or her act with anything but an "imitation." I remember one vaudeville star, a "trick" violinist, who invariably concluded his act with a string of "imitations." Among these was the imitation of the prayer of a negro preacher. This was achieved by placing the violin against the bass so realistic that it sent the audience off into spasms of mirth, and the performer was rewarded with a tempest of applause, as great, I am sure, as was ever awarded Paganini himself, at the summit of his career.

Other vaudeville performers were almost equally successful. They spent half their time in working out imitations of every conceivable musical sound, or noise, which could possibly be duplicated by the human voice or their instrument.

The craze for "imitation" spread to orchestral works. It is true that we have a few in the classics, Beethoven, himself, introduced a few in his immortal "Pastoral Symphony," in which we hear the song of birds, and other harbingers of life in the country.

There are other examples which might be named.

In the United States the so-called "popular music" teems with imitations. Drummers in the theatrical orchestras found that their "imitations" caught on remarkably well with their audiences, and so they spent half their time in thinking up novel sound effects, which would attract attention to their work in the pit. A big demand developed for novelty instruments, by which all kinds of "imitations" could be produced. The result was that every orchestra drummer was obliged to carry around a cart-load of these instruments, in order to work out the effects indicated in the score.

I have before me a catalog of musical goods, issued by one of the largest music houses in the United States. On one of its pages it lists a number of contrivances which produce the sound effects required by a modern jazz or swing orchestra. They are as follows:

Song Whistles, Locomotive Whistle, Locomotive or Steamboat Whistle, Ferry Boat, Ocean Liner, Cuckoo, with Tuning Slide, Shanghai Rooster, Bantam Rooster, Hen Cackle, Peacock Imitation, Jaybird Imitation, Baby Cry, 3 tone Locomotive Whistle, 2 tone Interurban Whistle, Bird Whistles (Canary—Bob White), Slap Stick, Bear Growl, or Lion Roar, Rotary Rattle, Bell Plate, Slap Pad, Dog Bark, Double Rattle, Bones, Tornado, Railroad (large and small), Rain Imitation, Door Slamming, and so on.

There is a vast number of others, which any radio listener will recognize.

A Didier Nicholas Violin

S. P. L.—Didier Nicolas (Aîne) 1757-1833, was the best of a family of Mirecourt (France) violin makers. He made very good instruments after the Stradivari model. His violins were very much liked at one time, the result of which is that thousands of imitations with his brand, "A la ville de Cremonne, Nicolas Aîne," forced into a triagle, were placed on the market. He belonged to the French school of violin making.

No one can tell, without *seeing* it, whether your violin is genuine or only an imitation. Labels in a violin mean nothing, as thousands of violins have counterfeit labels. Send your violin to Lyon and Healy, violin dealers, Wabash Avenue at Jackson Blvd., Chicago, Illinois. I think they charge five dollars for an opinion. I find these violins priced at $450 in a well known American catalog. I advise you not to buy the Nicolas violin which has been offered to you, unless you find out whether it is genuine or not. In buying or selling a violin, *always* take this precaution.

Position of Bow on Strings

H. T. C.—Emphasing the importance of playing with the bow-hair at the proper distance from the bridge, Leopold Auer, the great teacher says in his book, "Violin Playing as I teach it," "Play between the bridge and fingerboard, for it is within this compass that the tone is most full and sonorous. Only when it is desirable to secure a very soft, sweet tone, *pp*, may you play near the fingerboard or even upon it. On the other hand as soon as you play near the bridge with any degree of strength the tone grows harsh. When playing absolutely *pp*, no more than brushing the strings, the effect known as the *flautato*, which imitates the *timbre* of the flute-tone is obtained. In each and every stroke, the bow should move in a *straight* line running *parallel* with the bridge.

MASTER-MADE VIOLINS

of amazingly low prices. Learn about my trial offer. REVOICING. REPAIRING.

CHELSEA FRASER, 2025 STARK, SAGINAW, MICH.

A REVELATION IN RESIN
for Violin, Viola, Cello, Bass
"OLD KENT"
Used by Eminent Artists, Teachers and Students
Price 75c per cake. Light or Black — 50c per cake.
M. HAUSMAN, 32 Union Square, New York City

NATION-WIDE SERVICE...

...FOR AMERICA'S UNDERWOODS

You are fortunate if your typewriter is an Underwood. In the first place, Underwoods are so ruggedly built they can stand up under exceptionally severe use. In the second place, when repairs become necessary you will find thoroughly trained service representatives operating out of 436 offices from one end of this country to the other.

Today, with the rapidly increasing demand for typists and secretaries, it is more important than ever that typewriters be kept in good working condition.

UNDERWOOD ELLIOTT FISHER COMPANY
ONE PARK AVENUE — NEW YORK, N. Y.
Service Everywhere Through A Nation-wide Organization
UNDERWOOD ELLIOTT FISHER HELPS SPEED VICTORY

Introductory Offer...

The Etude Music Magazine
THEODORE PRESSER CO., PUBLISHERS

3 Months for 35c
(June, July and August Issues)

AN OPPORTUNITY FOR MUSIC TEACHERS, STUDENTS AND MUSIC LOVERS TO GET ACQUAINTED WITH THE WORLD'S LEADING MUSICAL JOURNAL.

Canadian Postage 10c Extra

● ETUDE readers can introduce THE ETUDE with its many inspiring and instructive features to their pupils and musical friends very inexpensively . . . and what a favor you will be doing them! For only 35c, we will enter a three months trial subscription, sending the June, July and August issues for 1942.

Just clip this ad, or if you prefer, simply send us 35c (U. S. stamps acceptable) with each name and address to whom you would like the trial subscription to go. This offer is good for the summer months only and will not be repeated this year . . . Just think! for 35c, you will be sending some musical friend approximately $12.00 worth of music (if purchased singly), not to mention innumerable other delightful features.

Trial subscriptions may later be converted into regular full year subscriptions ($2.50) with credit allowed for the 35c paid for this introductory offer.

THE ETUDE MUSIC MAGAZINE ● 1712 CHESTNUT ST., PHILA., PA.

The Hey Day of Brahms and Schumann

(*Continued from Page* 368)

In fact the strain of attending so many social affairs ruined his health. During the decade between 1835-1845, Chopin and Liszt knew each other. Liszt expressed unbounded admiration for Chopin and said of him: "He is incomparable!" Others said that no pianist ever equalled Chopin in touch. His music is the most diversified and exacting of any composer for the piano. His dances, such as Waltzes and Mazurkas, are entrancing; his Nocturnes are the essence of romanticism; his Polonaises are the glorious patriotic spirit of Poland, and his Etudes the highest expression of artistry! To this day, hardly ever does an artist give a piano recital that does not include something by Chopin. The test of time has proven the strong appeal of his music.

Now, in all honesty, it must be recorded that between Chopin and Liszt a certain rivalry existed; perhaps a little jealousy on the part of Chopin. Be it also recorded that Liszt was above such feelings, and, true aristocrat that he was, showed only the most generous nature towards all striving artists. If he had but one overcoat, and some young artist needed one, Liszt sacrificed his own comfort. Liszt has been rather maligned by those who belong to the more classic school. Perhaps at times he was a *poseur*. But when one contemplates the many great qualities he had, the others fall into insignificance. As a pianist he still holds the title as the greatest of all times. In every branch of pianistic technic he established a new standard, not only of daring dexterity, but of the full emancipation of style from its previous limitations. With him begins the successful use of the piano on a scale to suggest the sonority and splendor of the orchestra. Whatever he did was made enormously effective by a singular eloquence and magnetism that showed him a master of audiences.

From about 1850, Liszt occupied a central position in the musical world that gave him great influence. He trained many of the younger pianists and, by his principles of technic, laid the foundation of modern piano playing. He was the first virtuoso orchestra conductor, and gave at his own expense the first production of "Lohengrin" in Germany. He was the inspiration of Wagner, and it is doubtful that Wagner would ever have attained his greatness in such works as the "Ring of the Niebelungen," "Tristan," and "Die Meistersinger," if it had not been for Liszt's help. The total impact of his influence was stimulating and fertilizing to a notable degree, reaching far beyond the period of his own life. His work as a composer has been variously estimated. Some consider his Concert Studies as fine as anything Chopin has written in this form. He raised the piano-transcription to real artistic dignity, and by the abundance of his work in this field, doubtlessly enlarged the musical horizon of many pianists. His adherence to "program" music led him to exalt emotional intensity and dramatic sequence, rather than devices of thematic and structural evolution. Hence the accusation of the reactionaries that he lapsed into stagey sensationalism.

For a just estimate of Liszt's character and works, as well as for very delightful reading, we suggest Sitwell's book, "Liszt." Sitwell is an Englishman and gives a very interesting and unbiased account of Liszt as man and artist.

Liszt on MacDowell

Americans can be proud of the fact that Liszt praised our own Edward MacDowell when he played in the classes conducted by Liszt at Weimar. "Watch this young man! You will hear from him!" were his words. Liszt accepted the dedication of MacDowell's "Concerto A minor" for piano. On the other hand, Liszt did not appreciate Brahms. It is said that when Brahms visited him at Weimar, Liszt asked him to play and went to sleep. Likewise, when Liszt played, Brahms went to sleep. To use a common phrase, they just didn't "hit it off." We can understand, however, the wide difference in temperament; the splendid symphonic mind of Brahms, the more dramatic trend in Liszt's scheme of writing. By the same token we know how to appreciate both these widely differing expressions of art. It was the same with Rubinstein's lack of understanding of Brahms. Rubinstein, with much the same temperament as Liszt, but less able to hide his feelings than the well-bred Liszt, expressed himself in this fashion: "As for Brahms, I hardly know how to describe precisely the impression he made upon me. He is not supple enough for the drawing-room, not fiery enough for the concert-room, nor primitive enough for the town. I have little faith in such natures."

There again, time alone has told the story. Most of Rubinstein's music has sunk into oblivion, whereas Brahms' music is still gaining steadily. Rubinstein was primarily a piano virtuoso; Brahms was incidentally a pianist, and primarily a composer. His ideas were the result of mature thought and the manner of developing these thoughts challenges the admiration of every serious musician.

Piano teachers would do well to recognize the importance of teaching the works of Schumann and Brahms according to graded difficulty. Let us consider which are the least difficult pieces of Schumann and Brahms. One of the least difficult works of Schumann is the "Flower Pieces, Op. 19," a collection of short pieces more or less related but all expressing in an exquisite way Schumann's love for flowers. This piece could be followed by the *Arabesque Op. 18* which is of the same general character and still differs enough to keep up the student's interest. We are mentioning material enough to cover two or three years' study for students of High School age.

In the *Arabesque*, as the name indicates, we have a composition of exquisite character. The teacher should tell the student how it came that Schumann so named the piece. The motif of the opening measure seems difficult, but it is not difficult if the constant flow of sixteenth notes is explained. Pianists are prone to play this piece too fast. I studied it with Professor Ernst Rudorff in Berlin, who was a pupil of Frau Clara Schumann, and I would say that the marking of the Clara Schumann Edition is authentic, that is, quarter note = 126.

Various Study Hints

The next piece of Schumann after the *Arabesque* might be either the *Novellette in F major, Op. 21, No. 1*, or the *Papillons, Op. 2*. The latter piece demands a greater variety in the technic and touch than the former, and is longer. If we select the *Novellette* let it be remembered that Schumann wrote these "Little Stories" at the time when he had been accepted by Clara. There is a note of triumph which was natural when we think what he had to overcome in a very angry father-in-law, old Friederick Wieck. This composition is a great favorite, as is also the *Novellette in E major, No. 7*, and may be considered about the same grade of difficulty. Slightly more difficult, and quite as beautiful and buoyant as any is the *Novellette in D major, No. 4*, called "In the Style of a Ball or Dance." *Sehr munter* (Very jolly).

After a study of the *Papillons*, the teacher should select some or all of the "Scenes From Childhood, Op. 15." This work may be played by young or old. An excellent number from the "Intermezzi, Op. 4" is No. 6 in B minor. It is quite unknown and would be a novelty on any program.

Before the study of the greater Schumann like the "Symphonic Studies" or the *Great Fantasie, Op. 17 in C major*, one should study the "Fantasy Pieces, Op. 12." These very attractive pieces may be played alone or in groups. I once heard Josef Hofmann play them *en suite;* and although the performance was faultless, perhaps they are not connected enough in thought to warrant this. A more successful although not so important a work is the "Carnaval de Vienne, Op. 26." This should not be mistaken for the "Carnaval, Op. 9." They are totally different, the earlier work being made up of shorter pieces, some of which are of rare beauty, and which should be played *en suite*. In the "Carnaval de Vienne," single parts may be used for recital purposes.

We have a number of piano duets which if used would prepare the student for the more ambitious chamber music works. The symphonies make excellent four hand music, and the "Andante and Variations" for two pianos is a work of rare beauty. Of course the "Concerto, Op. 54" remains among the ten greatest concertos written, and if there is no orchestration at hand, the arrangement for two pianos is worth while.

Brahms has made a very important contribution to the piano literature, but a large part of it is difficult and should be attempted by advanced players only. The principal difficulties lie in the complex rhythms, and the stretches in chords as well as subtle shadings in harmony and tone. The *Variations on a Hungarian Song, Op. 21, No. 2*, is a good piece to prepare the way for later study. There is also a charming arrangement of the *Gavotte* by Gluck which is not difficult. Of the "Ballades, Op. 10," perhaps *Edward* is the best known. In this grade of difficulty the "Waltzes, Op. 39" may be classed.

Of the earlier works the "Sonata in F minor, Op. 5" and the *Scherzo, Op. 3* are difficult. Before taking these two works, one would do well to study the brilliant "Sonata in F-sharp minor, Op. 2," and the *Rhapsody in G minor, Op. 79 No. 2*.

There is a wealth of shorter pieces in the "Intermezzi," "Capriccios," and "Fantasien." Of these we merely enumerate the most popular: *Capriccio, Op. 76, No. 2 in B minor; Capriccio, Op. 116, No. 1; Intermezzo, Op. 116, No. 2; Capriccio, Op. 116, No. 3*. The "3 Intermezzi, Op. 117" are all attractive. Likewise the "Four Pieces, Op. 119," in which are two numbers. *Intermezzo* (A minor) and the massive *Rhapsody in E-flat* that are justly popular.

The remaining works of Schumann and Brahms not mentioned are too well known by musicians to merit consideration. It is hoped that this discussion will help to show the young student of high school age or a little older, how he or she can approach the more advanced literature of these two great masters.

* * *

"Folk music may be likened to a twig which has fallen into a salt mine, to borrow an expression from Taine; every year adds fresh jewels to the crystals that form on it, until at last the only resemblance to the original is in the general contour."
—MACDOWELL

Corn-fed Opera

(*Continued from Page* 388)

As they cross the river from Minnesota, her own people ambush them. Thinking that he, the hated Chippewa—blood enemy of the Sioux—had been the kidnapper, they lash him to the stake, heap dried brush upon him, and set it afire with howling and revengeful glee. But *Waunda*, who during this time has been greeting her folks, discovers his plight and dramatically saves him in a manner reminiscent of Pocahontas and John Smith.

The timing in this scene was so close and the performers, in their exuberance, came so near to actually cremating the noble youth, that they had me surreptitiously casting about for the nearest fire extinguisher. About four thousand others were doing the same thing! One could almost feel the impending danger tearing at the heart strings of the spectators. Evidently the rustic De Mille, who was directing this play, was an unconscious master of the art of building up and maintaining suspense.

Waunda, however, rescues him just in the nick of time and in a very moving plea, sung to the music of Mascagni's *Intermezzo* from "Cavalleria Rusticana," tells them what he has done for her and then shyly confesses her love for him. The Sioux, appreciating the remarkable character and behavior of the young man, release him and make him a member of their tribe. Then in a dignified and impressive Indian ceremonial, they give *Waunda* to him in marriage amid much rejoicing. We in the audience rejoiced, too, not only because virtue had received its reward, but also because relief had come to our tortured emotions!

In quiet dramatic contrast now, the happy couple journey to their future home on the banks of the Roseau River east of Greenbush—where to-day there actually is situated a charming little village named Wannaska. There they live very happily. He is a mighty hunter; she is a lovely squaw; and a little boy is born to them. What Indian couple could be happier? We all echoed this sentiment as they sang their infinitely tender duet, *Love Has Given Us This Home Upon the Roseau*.

But alas, tragedy comes to the loving couple. *Wannaska* is mortally injured in a hunting accident and is brought in to die. Singing a traditional Indian *Swan Song* expressing his love for *Waunda* and his fearlessness of death, he expires. *Waunda* sings a heart-breaking *Lament* and then, with grave and affecting solemnity, he is majestically borne off for burial.

As the sad funeral procession moved off to the slow and muffled beat of the war drum, tears and coughs arose from the women and men of the audience. I must admit, I was somewhat shaken myself. The tragic ending gave such an artistic quality to the whole production, that one could not resist its bittersweet spell.

An Astonishing Accomplishment

Momentary depression vanished, however, into awe, with the realization that we had just witnessed an astonishing accomplishment up here in this out-of-the-way rural community, three hundred and fifty miles from Minneapolis, and twenty miles from the main line of a railroad. Our awe inspired a resolve to find the secret of it all, to see if the inspiration behind what had been done here might be given in turn to the thousands of other rural communities in this country.

Our search was soon brought to a focus on the Greenbush Community Band, an organization composed almost entirely of farm people. The Band has been in existence for fifteen years and under its present director, Professor O. J. Pederson, has reached a relatively high state of perfection. This was evidenced by the way it had musically set the atmosphere for each act of the opera and played much of the accompanying music, such as Rimsky-Korsakoff's *Song of India* and the *Introduction to the Third Act* of Wagner's "Lohengrin." This was the group which conceived the idea of the opera, fostered its composition, and produced it.

Result of Coöperation

"Yes, the job was an ambitious one," said Professor Pederson, "but not too difficult. Several people collaborated on it. Young Dorothy Drew here, wrote most of the lyrics and a great deal of the music, including all of the recitatives. Dr. Laurence Parker, who is seventy-five years old, wrote both the words and music for *Wunda's Lament* which she sings at the death of *Wannaska*. All of the actors were local people—some of the highest jumpers and loudest whoopers in the War Dance being staid and substantial business men of Greenbush and deacons in the church. The fact that many of our cast have been working in the fields during the present season has hampered us somewhat. But it has all been good fun and the crowd seems to have been pleased."

Professor Pederson is too modest. The crowd was wild about it! The four thousand present applauded vigorously and clamored for encores. People of musical discernment, who had come from all over northern

(*Continued on Page* 421)

OPPORTUNITIES
...in the Music Field
ADVANCED COURSES OFFERED BY THE
UNIVERSITY EXTENSION CONSERVATORY
BY THE HOME STUDY METHOD

Music has always ranked high among professions. There is never an overcrowded field for the well trained musician.

● Interesting positions are open in every part of the field. Schools and Colleges are making it necessary for every teacher to be equipped for his work; the Radio is calling for highly specialized training, and standardized teaching makes competition keen even in small communities.

Are you an ambitious musician?
A successful musician is most always a busy one. Because of this very fact it is almost impossible for him to go away for additional instruction; yet he always finds time to broaden his experience. To such as these our Extension Courses are of greatest benefit.

Digging out for yourself new ideas for the betterment of your students is a wearisome time-taking task. When you can affiliate with a school recommended by thousands of successful teachers, you may be sure that their confidence justifies your confidence in new ideas for your work which we make available to you.

Look back over the past year! What progress have you made?
If you are ambitious to make further progress, enjoy greater recognition, and increasing financial returns, then you owe it to yourself to find out what this great Home Study Musical Organization has to offer you. At very small cost and no interference with your regular work, you, easily and quickly can qualify for higher and more profitable positions in the musical world.

DIPLOMA OR BACHELOR'S DEGREE
We help you to earn more and to prepare for bigger things in the teaching field or any branch of the musical profession. We award the Degree of Bachelor of Music. With a diploma or Bachelor's Degree you can meet all competition.

Fill In and Mail This Coupon

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-292
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, illustrated lessons, and full information regarding course I have marked below.

☐ Piano, Teacher's Normal Course
☐ Piano, Student's Course
☐ Public School Music—Beginner's
☐ Public School Music—Advanced
☐ Advanced Composition
☐ Ear Training & Sight Singing
☐ History of Music
☐ Harmony
☐ Cornet—Trumpet
☐ Advanced Cornet
☐ Voice
☐ Choral Conducting
☐ Clarinet
☐ Dance Band Arranging
☐ Violin
☐ Guitar
☐ Mandolin
☐ Saxophone
☐ Piano Accordion
☐ Reed Organ
☐ Banjo

Name.....Adult or Juvenile.....
Street No. .....
City.....State.....
Are you teaching now?.....If so, how many pupils have you?.....
Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....
Would you like to earn the Degree of Bachelor of Music?.....

THE UNIVERSITY EXTENSION *Conservatory*
1525 EAST 53RD STREET (DEPT. A-292) CHICAGO, ILL.

Counterpoint in Plain Language

(*Continued from Page* 375)

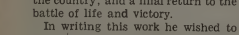
contrapuntist, a Bach enthusiast.

Handel seemingly thought in terms of counterpoint, letting the underlying harmony take care of itself, following conventional lines; while Bach often appears to have had chord-sequences in his mind which came out contrapuntally in a superb, spontaneous flow.

A good composer has both in mind, as did Franz Liszt in writing his tone-poem, *Les Preludes*. This work is program-music, based on a poem by Lamartine, describing a life-journey from birth to maturity. It passes through various scenes: primordial gloom and the mystery of birth; the impetuosity of adolescence and early love; world-weariness and flight to the country; and a final return to the battle of life and victory.

In writing this work he wished to demonstrate his fixed idea: a plan of composition in which the themes are mostly derived from a series of notes in the composer's mind and revealed only as they emerge in the form of melodies and themes. In this case, the "raw notes" were E-E-D-G-E-C-A-C-D-E. These he turned into love-tunes, pastoral interludes, gloom, defeat, victory. From these in turn he develops accompanying figures and counter-melodies. The best known melody is this:

Ex. 4



In planning his work, Liszt is careful of his harmony, too. It modulates through a clearly conceived series of key-changes: C major; E major; through A minor to A major, and so on till C major returns at the end. In addition, are many transitional "visits" to neighboring keys, or chromatically altered chords in the same key.

Such modulations do not come at random. They are imposed by the need for variety; by a need felt in writing music as in writing English, to avoid "tautology," a too frequent use of the same chord, or too prolonged use of the same tonality; often by the desired aesthetic effect; and quite often by the range and characteristics of the instrument for which he is writing. If he wants a dulcet oboe solo he must be kind to the oboe, a rather pernickety instrument with a limited range, acid in its top notes and inclined to go bagpipe in its lower tones.

Summing up thus far, it may be said that a *major* task (but not the sole task) of harmony is to provide the composition with a solid framework; and the function of counterpoint is to overlay this framework of more or less vertical chords, implicit and explicit, with a continuous horizontal flow of simple or multiple melody. The main melodies also may provoke their own counter-melodies, accompanying figures and florid decorations.

This is a functional view of counterpoint rather than academic. Before going more fully into detail it may be well to glance at the high-spots of its history, especially as they affect current usage.

Counterpoint Before Harmony

Counterpoint is a thousand years old, and was developed long before harmony. It has had two peak-periods: the socalled "Golden Age" of Vittoria, Gabrieli, Lasso, Dowland, Hasler and Palestrina, emerging from the Renaissance; and an unnamed but important era after the rise of Protestantism with Handel and J. S. Bach as its towering peaks.

The beginning was very crude. Never before had any attempt been made to formulate a system of harmonizing melody. Counterpoint was, and is, purely a product of Christian Europe. It is still found only in the orbit of Europeanized culture unless you want to include the minuscule island of Bali in the Pacific.

The first attempts were based on the interval of a fourth, as from C to F, and its inversion, the fifth, F up to C. These are still, with the octave, the "perfect" intervals. Another kind was derived, evidently, from the bagpipe, for one note is repeated in the bass while the chant rises above it: a drone-effect emerging as the "pedal-point" or "organ-point" so common in modern music.

The object was to find agreeable accompaniment for the traditional chants that could not be altered. The chant was a *cantus firmus*, a fixed song. The need was for a melodious flow of subordinate melody above or below the *cantus firmus*, or both above *and* below. That is, horizontally flowing counterpoint rather than chordal harmony.

Once this need was clear, civilized Europe became one vast laboratory in which all the devices of counterpoint were worked out by countless scholars in the cathedral schools and monasteries for the next three centuries.

By the fifteenth century the "perfect" fourths and fifths were sparingly used, and consecutive fifths were forbidden, composers having found thirds and sixths more malleable and ductile; a system of notations was established—the only one in common use which gives both pitch and duration of a tone at a glance. Practically all the devices were known: counterpoint in all species: inversion, canon, imitation, augmentation, diminution, and so on —terms we shall explain later.

Musical Composition Runs Wild

There followed a period of exultant virtuosity. Composers such as Jean d'Okeghem and his pupil, Josquin des Près, wrote beautiful music, but also much trick-music. They humorously transformed popular songs such as *L'Homme Armée* into chants for *canti firmi;* they fooled with mathematically derived mutations by inversion; they wrote for huge double-treble- or quadruple-choirs with ingenuity rather than beauty as the goal. It was all in fun, however. Artistic integrity returned and counterpoint soared to its Golden Age.

Meanwhile the Renaissance had occurred, and music spread from church to home and court for use as entertainment or for pageantry. Instrumental music had developed, profoundly affecting counterpoint.

Counterpoint was originally all vocal, and written in the Gregorian modes, which are superbly adapted to voices but ill-fitted for instruments of fixed pitch, especially the organ and keyboard instruments. With these, problems of tuning turned up. But hands fall easily upon the manual to form solid chords, so that a growing feeling for harmony developed, and with it a sense of tonality and modulation—matters beyond the scope of the Gregorian Modes.

Singers adapted themselves to these developments, so that the twelve Gregorian modes were worn down by usage, and against all canon law, to our present major and minor modes.

With this came a new era. The Great Research was over and the secrets of counterpoint demanded new applications. The Church gave its knowledge to mankind, but after the Golden Age left the pioneering to other hands. The Church retired within itself to glory in the achievements of the six-century span from Hucbald to Palestrina.

Following the example of the philosophic Greeks, the Early Fathers mingled religion with music theory; but with the Renaissance, scholarly thought became experimental and objective. Francis Bacon was born 1561, four years before Palestrina crowned the Golden Age with his *Missa Papae Marcelli,* and, in 1626, died of a chill caught while stuffing a dead chicken with snow to find out if cold would preserve meat. Hence the ice-chest!

By the end of the century, Newton had clearly restated the laws of mathematics relating to sound so that worried organ tuners got new ideas. Handel thus had a wider range of harmony for his counterpoint in the major and minor modes. With him the dying embers of the Golden Age blazed anew. The old Protestant rivalled Palestrina with his choral works, adding polyphony for oboes and trumpets, and singing strings for glory. But he was the last of the purists.

Lonely in Leipzig, Johann Sebastian Bach saw that the only logical tuning for keyboards was the Tempered Scale of twelve equal half-steps permitting modulation to all keys.

Bach set himself the task of exploring its resources, pouring out his great soul in monumental polyphonies more truly of the future than anything Wagner envisioned: such stuff indeed as Wagner's own dreams were made of, and the dreams of all those who have followed Bach.

Little has been added to the resources of counterpoint since Bach, but what the resources are must be left to future writing. For the present it is enough to say, as Frederick the Great said, long ago: "Gentleman, old Bach is here!"

This enlightening discussion will be continued in the July Etude.

SPECIAL NOTICES & ANNOUNCEMENTS

SPECIAL NOTICES

SLIGHTLY USED Classics Records Lists 5c. Foors, 1141 High Street, Denver, Colo.

FOR SALE: Cremona Violin, Wurlitzer certificate 1680 Alto Recorder (England). Violin books, pieces. All cheap. Perrier, Rhinecliff, N. Y.

WANTED: Speaking (reproducing) horn for old Edison Cylinder Phonograph Mark III. 344 William Street, Stoneham, Mass.

ANNOUNCEMENTS

SINGING MADE EASY: For information address—Eastern Studio, Chambersburg, Pa.

LEARN PIANO TUNING—Simplified, authentic instruction. $4.00—Literature free. Prof. Ross, 456 Beecher St., Elmira, N. Y.

COMPOSITIONS CORRECTED and prepared for publication. Arrangements made from melodies. Original music composed to your words. Send work for free criticism. Harry Wooler, Jr. Music, 14846 Washburn Ave., Detroit, Mich.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.

Ask for Catalog of Rewards for subscriptions you send

THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

It pays to read and patronize ETUDE advertisements. They are bulletins of buying opportunities. Always remember—"I saw it in THE ETUDE."

Interesting the Teen-age Girl

By H. M. Butterfield

ARE YOU ONE of the teachers whose fee—fixed by experience and attainments—is too high to attract young beginners, and yet who has difficulty in securing or in holding the high school pupils? Girls of this age seem especially trying to teachers—vain, lazy, interested only in boys, clothes, sororities and parties. More often than not they drop their music or are compelled to stop by parents whose patience is tried to the limit of their endurance.

Musical statistics show that great numbers of children start music lessons, but that an appallingly small percentage continue beyond the early grades. What does this mean to your class now, to the audiences, to the music public of tomorrow? The problem children of high school, particularly the teen age girl, must be reached.

But if the girl of this age is so vain and self-centered, how can she be inspired? You must remember that each individual has many good qualities, and other qualities that can be put to good advantage. Study your pupil; discover what qualities may be utilized. Although she seems self-centered, she may be only ambitious. As she has worked for an A in English, a place in the senior play, an office in the class election, urge her to work toward giving a recital of her own, a program over the radio—if you can get coöperation from the local radio station—or, if these undertakings are too ambitious, a number on some church society or club meeting.

Make the actual practice material as interesting and colorful as possible. Even though you inwardly wince at the lack of technical equipment, do not stress scales, trills, chords and studies until you are sure of the student's allegiance to the cause. At first give pieces with rich harmonies, pronounced melodies or "showy" effects; gradually improve the quality of the material presented. Remind the student that a certain piece could be learned *if* her technic were adequate; introduce some scales here, a study there.

Be definite, both in your lesson assignment and in the program for the year's work. If your course is outlined by grades or years, set the completion of one of these as the first goal. Give frequent recitals, but—since this is the age of acute self-consciousness—do not thrust a nervous pupil before the public until she has had many opportunities to appear in small, informal gatherings. As often as practical, have the recital a dress affair; a high school girl dearly loves to wear a "formal."

Give frequent parties, or permit your girl students to do so. My own pupils often give buffet suppers to which they ask their "boy friends." These are given in my own studios; and later they dance—in among the grand pianos. It must be remembered that the desire of young girls for parties, clothes, and dances is not merely a mad search for amusement or a wish to be with members of the opposite sex. With their rapidly developing abilities, imaginations and intellects, they grasp at all the imagined delights of an expanded universe. The obvious things at hand stand for those delights until they are guided into an appreciation of greater and more subtle enjoyments.

A wise teacher capitalizes on the very element which often causes the teen age student to stray from the musical narrow way—the love of romance, of glamour. Music must be represented as a colorful art. Never forget that many a concert star has been helped to success by a glamorous "build-up," although, of necessity, he is a hard working and well-trained musician, and this side of his life is not stressed to his public. Do not try to sell your art as a tedious thing. Present music, as known and lived by musicians, in as roseate hues as possible.

As a representative of this art, see to it that in your studio, in your appearance, and in your life you present a picture interesting to the young. Your studio should have the best possible equipment. Any autographed pictures that you possess of interesting people should be displayed; young people love autographs, and they love success. Study yearly if possible, and let your trip be given proper publicity. Take in every concert or other artistic venture in your own city and as many as possible in nearby towns. When convenient, take groups of pupils on these out-of-town trips—your high school student dotes on going places—and, if the opportunity presents itself, give them the pleasure of meeting personally the artist.

As the pupil becomes interested, transfer that interest from the externals to the vital art itself. Pour all the richness of your imagination into your teaching; the diminished seventh is full of color; color was introduced by the early Venetian contrapuntalists. Briefly, and in an easy, chatty way sketch the life of the Italian cities during the Renaissance and the position of music in that life. Little can be said without taking time from other instruction, but that little will leave its imprint. The dominant seventh contains overtones that are a vital part of the universe; any high school student is pleased at being engaged occasionally for brief periods in conversations about the profundities of life. Does a piece have Spanish rhythm? A few words should follow about the composers of the late 19th century and their work in developing latent national traits. With our world in the chaos caused by rampant nationalism, the young music student can easily be made to see that the study of music does tie in with the forces of modern life.

Will this be a complete "giving in" to the weaknesses of youth, in order to maintain a class? That depends upon the teacher. If she studies constantly, keeps her own ideals high, she can mould the thoughts of those in her care toward a similar devotion to the best. The teacher must not forget the streak of devotion to ideals that is present in the young boy and girl—that idealism found under the sophisticated veneer and indifference of every teen age student. Nine out of ten students will never become famous artists or good teachers. But if, alike to talented ones and to others, the teacher has made the study of music both pleasant and practical, connecting it with the happier hours of life, she has done much toward keeping their devotion to music a life time matter.

World of Music

(*Continued from Page* 361)

EMANUEL FEUERMANN, eminent violoncello virtuoso, has been appointed to direct the Chamber Music of the Curtis Institute of Music. Mr. William Primrose, whose fame with the Primrose Quartet is far spread, will teach viola. Dr. Hans Wolmuth, Stage Director of the Philadelphia Opera Company, will instruct a class in opera at the noted institution established by Mrs. Edward W. Bok in honor of her mother.

(*Continued on Page* 432)

SINGERS WANTED for Alviene

Apprentice Theatre—Now Casting principals & chorus for light & heavy opera, Broadway, also Summer Theatre presentations. Write Secretary, Alviene Studios, 66 West Seventy-second Street, New York City. Dept. S. For terms, Apply Sec'y Suppe, 1780 B'way, N. Y.

Mr. and Mrs. Crosby Adams
PIANO TEACHERS' CLASS TEACHING REPERTOIRE
Montreat, North Carolina
JULY 23—31
1942

A Revealing New Book in Two Parts
PARAGON OF RHYTHMIC COUNTING FOR ALL RHYTHMS
PARAGON OF HARMONIZING applied to FOUR KINDS OF HARMONIZATIONS
Send for explanatory circular
EFFA ELLIS PERFIELD
103 East 86th St. (Park Ave.) New York City

Cincinnati CONSERVATORY OF MUSIC
Established 1867
America's Oldest Independent School Devoted Exclusively to Music and Allied Arts
A complete school of Music, Dramatic Art and Dancing. Courses lead to degrees.
Registration: September 4, 5
Classes Begin: September 8
Special Students May Enter at Any Time.
Write for catalog
2650 Highland Ave. Cincinnati, Ohio

DePaul UNIVERSITY CHICAGO
THE SCHOOL OF Music
offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., A. B., and M. M.
Distinguished faculty including
ARTHUR C. BECKER
SERGEI TARNOWSKY
MME. MARIA KURENKO
RICHARD CZERWONKY
WALTER KNUPFER
SAMUEL A. LIEBERSON
The Dept. of Drama offers a 3-year Course
Address Registrar for Bulletin
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

NORTH PARK COLLEGE
E. Clifford Toren, *Director*
School of Music
50th Year
Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Fall semester begins September 16.
Write E. CLIFFORD TOREN, Dir.
3201 Foster Avenue, Chicago, Illinois.

RIVERDRIVE SCHOOL OF MUSIC & ARTS
84 Riverside Drive
New York City
FREDERICK G. KOEHLER, Director
Dormitories
SUMMER SESSION
Students may enter at any time.
For catalogue and information address Secretary

A Musical Saga of Samoa

(*Continued from Page* 369)

natives. They were overjoyed. Of course, their lovely Princess could not live in human form out there in the sea, so she had taken the form of this wonderful turtle to be ever near them. "Did we understand?" But we were absorbed in wondering what was next to happen.

Another Magic Song

Again they began to sing the same care-free song. To us it sounded exactly as before, and as we watched the water, less doubtful this time, we looked for a repetition of the performance that we had just witnessed.

The singing ceased, and we waited again a minute or two. A shout rang out, and we opened our eyes wider, for this time, not the turtle but a large shark came leisurely swimming in. He was at least six feet in length and certainly weighed a hundred and fifty pounds, perhaps more, for he was immense, but apparently not the man-eating type. He had a certain grace about him as on he came, not so close as the turtle had done, but he acted in very much the same manner, and we could imagine that he was looking at us as we stood there on the rocks. Presently he finned about, dove down and was gone.

The natives danced for glee. Their happiness knew no bounds, for this was their Prince, and he and his lovely Princess had never failed them. They believed in it as firmly as they believed the sun would rise and set.

We stood watching them and wondering how anything like this could actually take place. Could they do it again? "Certainly they could." No sooner had we asked them than they began again to sing in the same childlike simplicity. When the song ended we waited, and sure enough, just as before, in came the turtle. There was no mistaking but that it was the same turtle for it was identical, and so was the whole performance with the one before. The turtle played its rôle and disappeared. The singing was resumed and again ceased. At exactly the right time in swam the shark, stayed as before, then went from our sight.

There certainly was no doubt about it all, but we were just natural unbelievers and wondered whether that turtle and shark might not live in the cove and come up every so often without any magic singing. We would sit down and wait and see. Everyone thought his own thoughts as he gazed out over that azure Southern Sea, for we were all quiet as we watched a long, long time. The patient natives waited with us but nothing happened.

Then someone suddenly suggested that we should sing as the natives had. So we tried out every tune that we knew and could sing together. We even made a very poor attempt at singing their tune, but all to no avail. The good natured natives were constantly becoming more amused, and at last when we had to give up to complete failure some of them were almost convulsed with laughter.

We stood there in deep thought. There was not much to be said, for we were fast becoming convinced that they possessed some faith, or power, or perhaps even knowledge, that we knew nothing whatsoever about.

However, in our minds still clung a feeling of the unreal, and we were looking for some convincing proof to make us absolutely sure that what we had witnessed was really true. The natives undoubtedly felt this so they began to sing again and once more the whole episode was repeated for us just as before. After this, a second and a third time, until we were more than satisfied that they were justified in the faith that they had. We began to have the same faith ourselves and should have felt great surprise had we not seen the friendly turtle and shark come swimming in when the singing ceased.

The thing that still puzzled us, as we left the cove, was the miracle wrought by that singing. Did singing anywhere else in the world produce such unvarying results?

We came to believe many things as we traveled among the peoples of the South Seas. Would we forget it all when we got back to our complicated civilization? We hoped not.

More Music, More Defense

(*Continued from Page* 370)

the music levels need be relatively low and the sound sources can be large general speakers.

In contrast with workrooms of high noise intensity are certain departments in textile plants, such as the burling or mending rooms, where the hand workers are surrounded by mountains of cloth material which maintain a depressing pall of silence all day long. In these hitherto "silent-as-the-tomb" departments, the coming of Radio Magic music has been a great relief to the workers, tremendously stimulating their interest in their work and their sense of well-being.

The effect of such music in industry has been to increase production from six to eleven per cent. But the great benefit to be accomplished is the stimulation of employee morale and the building of a splendid spirit of friendly coöperation between workers and management.

And still another use of Radio Magic music is in the new development of "musical therapy," now being employed to treat mental cases in certain hospitals. It has been found that music has a remarkable effect in bringing back to normal, patients suffering from depressive and other mental maladies. By selecting the right melody, the effect on the patient can be stimulative or sedative. In fact with certain musical compositions, the melody may exert almost narcotic effects on the patient. Sound levels are important in such work. Some surprising cases of complete cures are now being credited to the use of musical therapy, with the aid of broadcast and recorded melodies, reproduced and amplified through Radio Magic.

A New Use for Headphones

Certain educators have discovered that students can actually absorb an understanding of some subjects by having these topics played into their ears, while the students' attention is centered on some related or even entirely separate subjects.

Through this means, thus it may be that headphones are on their way toward a new popularity among college students. At least that's the case at Columbia University in New York City, where two record-players and six headphones are in constant use in a musical study room in the main library. As this idea gets noised around among the educators, radio men in college towns may have some interesting and profitable work to do on the local campuses.

At Columbia University it is necessary for students in one of the required courses to study classical music and to listen to recorded works of leading composers. This meant formerly that groups of students must crowd into the listening booth in the musical library, to hear the records. But somebody got the idea that the listening could be done in a study room, if headphones were used. Then the student would also be able to read his musical literature while listening, if he had that kind of a mind. For example, he could *read* about the technic of Mozart while *listening to an exhibition of it*. Or, if he were behind in his mathematics he might struggle with a Calculus problem while he listened to Beethoven.

The students seem to like the headphone idea, and after four months' use of these Radio Magic aids, the instructors call them a solid success. As circumstances permit, more Radio Magic sound channels will be installed, to pour instruction into the students' ears, while their eyes are absorbing a totally different or a related topic.

• • • •

"An emotional man merely asks whether music is bright or gloomy. The musician asks whether it is good or bad."

—Eduard Hanslick.

Working for Finer Radio Programs

(*Continued from Page* 371)

"Second Hurricane," for and about high school children with a story by Edwin Denby, will be presented on June 11th; and on the 28th, the **First American Opera Festival** will close with a production of Deems Taylor's "The King's Henchman," which has a libretto by Edna St. Vincent Millay.

Marking the Five Hundredth Anniversary of the **Radio City Music Hall of the Air**, Dr. Erno Rapée, on April 12th, gave one of the most ambitious and notable events of its kind that radio has known. This was a performance of Mahler's "Eighth Symphony" with four hundred performers participating. Only in a country where free people exist and where radio, like the press, is unrestricted, could an event of this kind have taken place. Dr. Rapée has presented many notable broadcasts in his long association with the Radio City Music Hall of the Air, but this was his most ambitious one. Besides an augmented orchestra of over a hundred, there were nearly three hundred choristers and seven soloists. A vast audience in America heard this performance, and many of the peoples of Europe, now living in sorrow and misery, also heard it; and at the Radio City Hall in New York there was a capacity audience.

Divided into two parts, Mahler's "Eighth Symphony" employs for its texts the Latin hymn *Veni, Creator Spiritus* and a part of the end of the second part of Goethe's "Faust." In this work Mahler expressed his great love for his fellowmen and his inherent mysticism. Hearing this music in a performance which was later praised for its musicianly straightforwardness, we thought how significant it was that such an event should occur at this time via radio in America, and we wondered how many in Europe, where Mahler's music is banned, heard the broadcast and how its cosmic implications and spiritual values impressed them.

The noticed improvement in the broadcasts of the NBC Symphony Orchestra in its last four programs of the winter season was due to Leopold Stokowski, the conductor of those occasions. Studio 8-H, from which the orchestra has broadcast since its inception, has long been regarded as lacking in essential tonal resonance. Many radio engineers regarded it as too "dead" in sound, meaning that its acoustics were lacking in the resonating "liveness" usually associated with concert halls. Toscanini is said to have found the studio "too dry" in tone. When Stokowski took over the NBC Symphony Orchestra last fall he induced

(*Continued on Page* 426)

What School Bands Do for Modern Communities

(*Continued from Page* 381)

wide-spread appreciation of music and musical organizations."

Dr. J. A. Larson, Principal of the Little Rock High School, reported as follows:

"The Little Rock High School Band in three units—concert, training, and military—exerts a wonderfully wholesome influence not only on the pupils taking this form of instrumental music but also on the rest of the student body.

"The military, or marching organization of the instrumental music classes, gives training in a military sense through maneuvers for its members. It is a colorful and inspirational group, not only at football and other athletic events, but also at the opening of various civic drives and at dedications, and so on. The band puts on formations and stunts at football games that are interesting, intriguing, and emotionally inspiring. With it all the musicianship is not sacrificed. The intricate formations with proper timing, music, and marching excellence are carefully designed, and worked out. The sergeants and squad leaders as well as those in the ranks, get real military marching with precision-like movements that are helpful in discipline; and those who enter military training of any kind later on are well prepared to advance rapidly. The discipline imposed is not dictatorial, but is self-imposed. The pupils strive to excel and to do as well as possible because they have a just pride in the organization. They also see and feel the value of the training they are receiving.

"The training band is composed of those musicians who are not proficient enough to be members of the concert organization. Any member may challenge the lowest chair member of his own instrument in the concert band when and if he feels that he can excel the player of the higher or concert organizations. The judges are the pupils themselves, with the right of appeal to the band leader. Thus, with a keen but wholesome rivalry the musicianship of both organizations is constantly improving. The pupils are pitting themselves against their own record—to improve themselves and not to please the band leader, the only real way for pupils to excel and learn.

"The concert band of balanced instrumentation—as it is possible to get balance with a group of seventy to ninety young musicians of high school age—reads new musical selections every day to increase the repertoire of selections with which it is acquainted, and to increase its musical literacy. Constant work along this line, with practice analogous to daily reading of English, foreign languages, sciences, and so on, gives the members a wide acquaintance with much good music. Enough music is "finished up" each season to afford the opportunities for learning that come as a result of perfecting the work. This material is offered to the public in concert performances. Selections scaled for difficulty constantly keep the members "on their toes" so to speak, and are making music, as a real force, felt in many ways—for culture, for appreciation of the finer things of life, for better radio programs, for better musicianship as performers, and for finer citizens."

A Source of Civic Pride

R. E. Ritchie, President of the Little Rock Chamber of Commerce, wrote:

"Citizens of Little Rock and the entire trade area are extremely proud of the Little Rock High School Band organization. Coming up through the various band organizations of the Junior High Schools, the concert quality of the High School Band and its perfect discipline under the leadership of L. Bruce Jones, Director, give the Little Rock citizens a just pride, supported by the individual and collective accomplishments of this organization.

"The business people generally feel that one of the finest investments they ever made was their financial coöperation during the early years of this branch of the public school system in aiding the School Board in financing this department."

C. E. Crossland, President of the Little Rock Clearing House Association, had this to say:

"We consider the Little Rock High School Band an outstanding benefit and credit to our city, as well as a worth while activity in the high school work.

"With Little Rock having one central high school and a consequent large number of pupils from which to draw talent, together with able direction on the part of our school authorities, ours has for a number of years been one of the outstanding high school bands in the country.

"Local civic organizations and business firms thoroughly appreciate its benefit to the community and are glad to give the band full coöperation and support. No local athletic event, patriotic meeting, public gathering, or celebration is considered complete without the participation of the high school band."

Noland Blass, President of the widely-known department store, The Gus Blass Co., stated:

"I feel that perhaps I know a little more than the average person about the Band. I have had two boys graduate from High School three years

(*Continued on Page* 424)

This Summer . . .

GUY MAIER

IS COMING TO US IN A

Series of Sectional Master Classes

• BATON ROUGE	June 24-26; Louisiana State University (Special engagement. Mozart recital and Teachers Forum session only).
• MILWAUKEE	June 29-July 3; Alverno College of Music, 1413 So. Layton Blvd.
• CHICAGO	July 6-10; Sherwood Music School, Fine Arts Bldg.
• MINNEAPOLIS	July 13-17; MacPhail School of Music, Lasalle at 12th.
• BUFFALO	July 20-24; Mrs. Una Leeming, Sec'y. 24 Elam Place.
• PHILADELPHIA	July 27-31; Theodore Presser Co., 1714 Chestnut St.
• RICHMOND, VA.	August 3-7; Mrs. J. Montague Holland, Sec'y. 104 West 30th Street.
• ASHEVILLE, N. C.	August 10-14 (Private lessons to Aug. 21). Miss Marie Shank, Sec'y. 801 Jackson Bldg.

MORNINGS—9 to 10.30: Teachers' class; Normal demonstration of the Miller-Maier Music Mastery Plan, a fascinating new method of piano study based on the Miller Keyboard-Staff Table, drills and games, and the Maier technical principles; also analysis of new teaching material, technical problems, etc. *11 to 1:* Repertoire and Style for players and auditors. Inclusive class fee—$25.00.

AFTERNOONS— Private lessons, auditions and technic groups.

EVENINGS— Artist recitals and lectures, free to members of class. Steinway Piano.

PLAY A DEAGAN MARIMBA

Easy to master . . . always popular . . richly satisfying. Write Dept. E.

J. C. DEAGAN, INC., CHICAGO

WM. S. HAYNES COMPANY

FLUTES OF DISTINCTION

STERLING SILVER—GOLD—PLATINUM

Catalog on request

108 Massachusetts Avenue, Boston, Mass.

Corn-fed Opera

(*Continued from Page* 417)

Minnesota and from North Dakota, were loud in their praises, using such phrases as "Magnificent"; "Finest musical achievement northwestern Minnesota has ever seen."

These words were fervently echoed by myself. I was entranced by the dramatic power of the singing and the acting; captivated by the simple but artistic beauty of the plot; and delighted by the appropriateness of the outdoor stage setting.

But the compelling impression was this: there is a huge reservoir of musical talent and appreciation among the millions of people living in our rural communities. The extent of this has never been measured. In fact, many people have never been aware of it, and very few have tried to harness its potentialities as have these people at Greenbush. The artistic finish of this performance and the sympathetic response shown to both the drama and the "high brow" music by the rural audience were a revelation to me. The standard of music appreciation in our backwoods communities is higher than we have believed.

My hosts were thanked profusely for having brought me to this performance over my protests. What I had seen had been truly significant. I hoped that it would be the forerunner of a great advance in the music of our rural communities. This admirable accomplishment had been the result of the efforts of ordinary farm folks, most of them only one generation removed from the Old Country—for the Greenbush district was settled by immigrants from Norway, Poland and Bohemia. Surely, what they have accomplished can be done by the rural people of other communities of our land. Many of them have advantages much superior to those available to these people living on Minnesota's last frontier.

Let our rural folk once catch this Greenbush idea and inspiration, and they too will integrate the music of the best operas with their own local legends and history. They too, will make the great classic music of the world an actual living part of their private and community lives.

Hoot Mon! The Pipers Are Comin'

(*Continued from Page* 410)

ron in the blood. MacArthur's, MacKays, MacGregors, and MacIntyres were among the most noted of these, but the MacCrimmons were the master pipers.

The bagpipe was then in the heyday of its glory. Schools were established, and piping was taught as a fine art. Tradition has it that the master players were products of older Irish Schools, and there is no doubt that these existed. Ireland was the cultural center of the Celtic world, and a course at one of the recognized colleges there was the final hall mark sought by Bards, harpers and pipers alike. The MacCrimmon school in the misty Isle of Skye however, was the fountain head of the art in Scotland. Successive generations of the family established a piping and teaching dynasty which lasted for some two hundred years.

While Byrd and Purcell in England were composing motets and madrigals, the MacCrimmons breathed new life into the ancient form known as pibroch. And it is this form that carries the thread of Scotland's story.

Music Classified

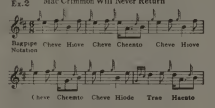
The music of the Highland Bagpipe falls into three main categories. Ceol Mor, literally (big music), to give pibroch its gaelic classification: Ceol Meadhonach, or (middle music) the plain chant of the pipes; and Ceol Beag, or (little music), the hornpipes, jigs, strathspeys and reels, and the quicksteps. The middle music is probably the oldest and consists mainly of Celtic folk tunes set in slow march time. Some of the dance tunes, however, are of unknown antiquity. Piping and dancing have always been associated. And the bagpiper because of his wind reserve, tone volume, and natural sense of rhythm, has always been the ideal folk dance accompanist.

Pibroch is too sophisticated to be classed as folk music. It might be termed the Gregorian Chant of the bagpipe, and like the former was probably a formalized version of racial chant. The minstrel line was the sound track along which the main stream of music flowed from pagan times into the Christian era. And it carried with it much that was pagan in origin.

The classical form of bagpipe music consisting of a theme with variations was peculiarly adapted to the limited range and fixed scale of the instrument. Its development had of necessity to be along lines of intensification and elaboration of comparatively limited melodic material. But necessity brought forth intricate fingerings and ingenious variations in time and tempo, demanding great skill in execution and considerable interpretative ability. In the ground, or urlar, the theme is usually expressed *andante*. It is then stripped of all adornment and reduced to its barest essentials. Thence it is redeveloped through a series of increasingly complicated variations to a climax of whirlwind fingering. And what begins like a folk song ends like a Bach fugue.

In this highly descriptive music, the memorable events of clan life were recorded for posterity. Battle pieces predominate as might be expected, and laments follow closely, but there are convivial, satirical, and other fanciful pieces in the same form. Many of these were preserved in a syllabic notation in which the syllables represent not only single notes, but grouping and gracing as well. Some pipers can still chant and write the notation, and the art of pibroch playing has been passed along a thin red line of player to the present day.

Ex. 2 Mac Crimmon Will Never Return



With the defeat of the Jacobites in 1745, and the breaking up of the clans, the piping families were dispersed. The bagpipe itself survived as the special instrument of drilled highland regiments, and the quickstep replaced pibroch as more suited to the rhythm of the road. Some of the hereditary pipers found their way into the army. Others accompanied their fellow clansmen to the new world. W. H. MacLean's "Account of the Settlement of Scottish Highlanders in America" tells us that, between 1760 and 1782, some twenty thousand Highlanders settled in the southern colonies, principally North Carolina. They sought refuge from the aftermath of one revolution only to become involved in another. Before long the remnants of the clans were rallying again to the sound of "the pipes," both for and against King George.

Farther north the irrepressible minstrel had already gained a foothold in Canada. There were not a few pipers among Hudson's Bay Company factors, fur traders, and adventurers. It was here, too, at the capture of Quebec in 1759, that the modern martial tradition of "the pipes" was established. Spurred on by their national music, the Fraser Highlanders are credited with having turned the tide of battle on that occasion. Whether or not the skirl of "the pipes" influenced Canada's destiny then, must perhaps remain a matter of conjecture. But it has sounded in many a tight corner since, as the names or popular pipe tunes testify. *The 79th Farewell to Gibraltar*, *The Barren Rocks of Aden*, *The 25th K.O.S.B.'s Farewell to Meerut*, and *The Burning Sands of Egypt*, sound almost like an empire roll call. And it was no fault of the piper's that Washington, New York, Ticonderoga and other cities are not on the roster. They were included in his itinerary.

Among tunes associated with army life, the reveille tune *Hey Johnny Cope are ye waulken (awake) yet*, is most aptly suited to the occasion. It celebrates the rude awakening of Sir John Cope at the battle of Preston Pans. The Highlanders fell on his army while they slept. The fact that the Scots Guards pipers played *Over the Sea to Skye* at the funeral of the late King George, was a surprise to most pipers.

A Partial Recovery

In the last hundred years the art of piping has been slowly but surely recovering lost ground. It can never regain its former glory because the conditions under which it blossomed and flowered are gone for good. Nobody now can afford to spend seven years apprenticeship to such an unremunerative profession. There are, however, a few full time professionals left. These are mainly graduates of the army school of piping or in the service of Highland aristocrats who can still afford the distinction. But there are more pipers to-day than ever. Of course not all the wind that goes into bagpipes comes out sweet music to Scots ears. And what would thrill a patriot again, might leave the critics cold. For behind the symbolic skirl, piping has its own exacting standards and its own immortals. Wherever pipers foregather, the composite shade of the whole MacCrimmon dynasty stands with ear alert. No pagan deity ever wielded greater power in his chosen field. And at a respectful distance hover the lesser shades. For the MacKays transcribed the master works in staff notation, and the MacArthurs were the great exponents of MacCrimmon technique and teaching methods.

The revival of the Highland gathering with its series of piping and dancing contests has produced a large and growing number of highly skilled performers. And from this class a few great pipers stand out as worthy successors of the master players. To compare these with Toscanini, Nijinsky and Schnabel, as a recent writer did, is perhaps looking for trouble. The piper has his own opinion, and like "Old Man River" he says nothing but just keeps rolling along. When it comes to comparisons and criticism he reserves his most devastating remarks for a bungling performance on "the pipes." What could surpass for barbed criticism the comment, "Scotland, my country, what I'm suffering for ye noo"!

Color in Numbers

From the viewpoint of popular fancy, a pipe band rates much higher than an individual piper. The swing and color of many kilts, accentuated ryhthm of pipes and drums, and the precision of movement, appeal to both eye and ear. And here again the spur of competition has maintained a high standard in Scotland. Hundreds of pipe bands march in the footsteps of the Hundred Pipers. As many as fifty bands graded A, B, and C, compete in the annual championship at the Cowal games. Tone, tuning, execution, expression, drumming and marching, all are taken into consideration by judges appointed by the pipe band association.

What the piper failed to do in war he has since accomplished by more or less peaceful penetration. The skirl of "the pipes" has become an authentic sound of the American scene. There are pipe bands in most large North American cities on both sides of the international line. Chicago, Detroit and Boston, as well as several Canadian cities each boast two or three. And there must be twenty or more within a fifty mile radius of New York. The majority are offshoots from Scots fraternal societies, and provide a convenient safety valve to blow off excess pride of race. But there are some excellent pipe bands on this side of the Atlantic. Outstanding among these, the Ford band of Detroit, and the Canadian National Railways band of Montreal have divided contest honors in recent years. For every Fourth of July, the pipe band championship of America is held at Round Hill, Connecticut.

With another war on his hands, the marching instrumentalist has more important things than contests to think about. He has gone back to his historic rôle. Along eastern caravan routes, Sikhs, Gurkhas, Anzacs, and Scots march to the strains of *The Barren Rocks of Aden* and *The Burning Sands of Egypt*. And, who knows, the Pied Piper himself may be tuning up to remind a war weary world again that whoever calls the tune, pays the piper.

* * * * *

"The deep impression which the rhythmic property of music made on the human mind is clearly shown by the fact that for several centuries in the history of modern European music, all the most popular dance tunes were the tunes of songs, and all the most favorite songs were turned into dance tunes."—Sir John Stainer

The Piano Accordion

Shifting Practice for Accordionists

By Pietro Deiro

As Told to ElVera Collins

ACCORDIONISTS OFTEN ASK why they repeatedly make errors when it is necessary for them to shift from one part of the piano keyboard to another.

There are several factors which may contribute to these errors: incorrect fingering, incorrect hand position, and improper playing position which naturally throws the keyboard out of position, which, in turn, often induces an awkward movement of the hand.

The accordionist does not have the same advantage as the pianist whose keyboard is always stationary and within the full range of his vision. This handicap can be overcome, however, if the accordionist will take the time to observe the rules for the correct position of the instrument and then adhere to them.

It is just as imperative that the right hand be trained to play without benefit of seeing the keyboard as it is for the left hand to play the bass buttons which are entirely out of sight. This can only be accomplished by team work between the mind and the fingers. It follows then that the fingers cannot be expected to do their part correctly if the piano keyboard is never held in the same position twice in succession. As most artists admit that they depend to a certain extent upon finger memory, does it not seem entirely logical then that the fingers can more easily gauge the distance of various intervals on the keyboard if the keyboard itself is always in the same position?

We have used the term "proper playing position of the accordion." There are certain rules which apply to this position but they are more or less flexibile, as each individual may be guided by these rules and then make certain adjustments to suit his individual stature. We refer to adults, of course, as children will be taught the correct position by their teachers. The point we want to make is that after one has found the position best suited to him he should keep it and not continually change it.

The Proper Exercise

There are numerous exercises designed for the specific purpose of training the hand and fingers to shift positions quickly from one part of the keyboard to another without error. These exercises are all well and good, but to obtain the very maximum benefit from their use, it is essential that the accordionist stop to analyze his hand position before he practices them. A weak hand position with flabby muscles can never accomplish results, no matter how many hours are devoted to practice. The hand must be held in a firm arched position over the keys, and the knuckle joints must never be permitted to cave in. These rules apply to playing on every part of the piano keyboard. It is a mistaken idea that one position is applicable to the upper end of the keyboard, another to the center and still a third to the lower end. The pivot action at the elbow makes it possible for the hand to maintain a uniform playing position. The rotating movement of the hand is an aid in smooth passage playing.

Many accordionists are so very busy keeping up a practice schedule that they never take time to stop and think. It pays to take the time to analyze the right hand to be sure it is equalized and that sufficient preparatory work has been done so that each finger is developed, and none is weaker than the rest.

Let us suppose that an accordionist is studying a certain exercise to train him to go quickly from one piano key to another, although there may be considerable distance between. Repeated errors may reveal the fact that a weak fourth or fifth finger is causing the trouble. Under these circumstances it is advisable to concentrate on exercises to strengthen the offending finger.

There are three things to do when it is necessary to skip distances on the keyboard. A little practice will enable the accordionist to do them simultaneously. The first is to think inwardly the location of the key to be played; the second is to place the finger in position over that key; and the third is to strike the key. Errors are generally caused by the reversal of this procedure and the key is struck first, the thinking is done afterward and no attention whatever is given to having the finger in position over the key before it is played.

After the foregoing suggestions have been given attention, we recommend that time be devoted to specialized studies along this line. There are several fine study folios now being offered by publishers of accordion music.

In conjunction with such studies, we recommend diligent practice of

(*Continued on Page* 427)

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

ROSE OUGH
VOICE
Former Assistant to Lazar S. Samoiloff in Hollywood
Reopened Her Voice Studios at
1931—6TH AVENUE OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON
Author of "Basic Pianoforte Technique"
Teacher of Teachers. Coach of Young Artists. Pupils Prepared for Concert Work. Class Courses in Technique. Pianistic Interpretation, Normal Methods for Piano Teachers.
609 Sutter St., San Francisco; 2833 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

ARNOLD SCHULTZ
Teacher of Piano
Author of the revolutionary treatise on piano technique
"The Riddle of the Pianists' Fingers"
published by the University of Chicago Press
622 FINE ARTS BLDG. CHICAGO, ILL.

RAYMOND ALLYN SMITH, Ph.B., A.A.G.O., Deon
Central Y.M.C.A. College
School of Music
Complete courses leading to degrees. Coeducational. Fully accredited. Day or Evening. Low tuition.
Kimball Hall, 306 S. Wabash Ave., Chicago, Illinois

DR. FRANCIS L. YORK
Advance Piano Interpretation and the Theory work required for the degrees of Mus. Bach., Mus. Mas., and Ph. Doctor of Music
DETROIT INSTITUTE OF MUSICAL ART
Detroit, Mich.

PRIVATE TEACHERS (Eastern)

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

FREDERIC FREEMANTEL
Voice Instruction
Author of 24 home study lessons, "The Fundamental Principals of Voice Production and Singing"; also "High Tones and How to Sing Them"
Studios: 205 West 57th Street
New York City Phone Circle 7-5420

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH ST., N. Y. C. Tel. Endicott 2-8920
On Thursdays in Philadelphia, 132 South 18th Street
Tel. Victor 1577 or Locust 9409
Not connected with any Conservatory.

EDITH SYRENE LISTER
AUTHENTIC VOICE PRODUCTION
405 Carnegie Hall, New York City
Collaborator and Associate Teacher with the late W. Warren Shaw and Endorsed by Dr. Floyd S. Muckey
Wednesday: Troup Music Studio, Lancaster, Pa.
Thursday: 309 Presser Bldg., Philadelphia, Pa.

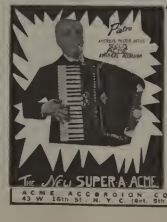
(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
1100 Park Ave., Corner 89th St., New York
Tel. Atwater 9-7470

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City
Summer Master Class—June to Sept.—Apply now.

WANTED!

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address:*
CIRCULATION DEPT.
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.



ACME ACCORDION CO.
43 W. 16th St., N. Y. C. (bet. 5th & 6th Aves.)

SEE it, TRY IT.
You too will want to play it.
Sole New York and Philadelphia Agents
PIETRO DEIRO ACCORDION HEADQUARTERS
46 Greenwich Ave., N.Y.C.
Write for Free Catalog
INC.

CONCERTO for ACCORDION and ORCHESTRA by W. MEYER
Mazort style. Dignified. Unique.
Playable also as Solo—or with String Ensemble.
Solo part, 27 pages, $2.00. With Orch. Parts $4.00.
Through music dealers or C.O.D. from
CLEF PUBLISHING HOUSE
24-18 36th STREET LONG ISLAND CITY, N.Y.

Learn to play the ACCORDION BY MAIL!
Pietro
Scientifically correct, simplified and tested correspondence method. Write for booklet today.
PIETRO DEIRO ACCORDION HEADQUARTERS
46 Greenwich Ave., New York City
1237 W. Girard Ave., Phila. Pa.

What School Bands Do for Modern Communities

(*Continued from Page* 421)

apart, and my daughter is now in her second year.

"Our band is one to be proud of not only because of its musical ability, its marching precision and good psychological effect on the student body, but also because its leadership and its *esprit de corps* are working to develop the highest type of character in all members of the Band."

Leonard Steidel, President of the large manufacturing coöperage company, J. H. Hamlen and Son, Inc., reported:

"The Band not only provides for the boys and girls an outstanding opportunity for cultural and educational advancement, but also furnishes as fine a medium as any that exists for disciplinary training and character building. The physical development which comes from the marching activities of the Band give it added value for the training of our youth.

"But of prime importance is the creation in the minds of the coming generation of a fine sense of civic pride and duty. The youngsters in this Band are grateful for the privilege of working long, tediously, and faithfully throughout the entire school season for the joy that comes each year of finding Little Rock out in front when the judging is completed."

S. Strauss, the head of another representative Little Rock firm, Pfeifer Bros., Inc., wrote:

"We are quite proud of the wonderful achievement of the Little Rock High School Band, which has won several National contests, and as a result, has brought considerable favorable credit to the city of Little Rock."

These are the words of community members, leaders, business men—and they are not only the feelings of those men. In untold hundreds of communities—where national recognition may have not been yet won, or sought—the band has been a point of pride for the citizen regardless of station or means, regardless of whether participation in its activities are direct or indirect. No one factor can unite any group of people more than common enterprise and effort. In some cases the band stands alone in bringing the community together. And what of the many thousands of happy children participating in band? Their skills are being developed, their bodies strengthened, their minds stimulated—their whole lives enriched beyond measure.

Sounding the Human Note in Music

(*Continued from Page* 387)

of THE ETUDE. It was those same articles, later collected in a small volume called "Old Fogy," that put the restless feet of Jim the Penman on the path to fame. He subsequently became one of the best-known and respected musical critics and essayists ever produced in America.

Through most of Huneker's nearly two-dozen volumes, there is a main theme which keeps constantly recurring, to wit: his deep and abiding interest in the man. Huneker felt he never really knew the music until he knew the man. To round out a complete picture of any composer who interested him, the persistent Huneker would ferret out every piece of information he could uncover. Every little anecdote was grist to his busy musical mill. While Huneker was a highly skilled pianist and possessed of keen critical acumen, he knew that technical discussion dealt only with the dry bones of the musical body. What Huneker sought—because he knew quite well that it would interest most of the men and women about him—was the flesh that made up that same body. He wanted to know something about the mind, the manners and the moods of the man. Given this, the music achieved perspective and inner meaning.

In his "Steeplejack," the two-volume story of his life, there is a chapter called "A Vocal Abelard." In it, Huneker writes: "I am enamored of gossip, memoirs, recollections which concern distinguished people."

H. L. Mencken has told how Huneker, a lover of good food and drink, would sit for hours at his special table in Lüchow's in New York and, surrounded by such men as Rafael Joseffy, Anton Seidl, Dvořák and Victor Herbert, he would hold forth on "the drinking habits, love affairs, debts, private quarrels, warts, wens, blood pressures and tastes in victuals of every author, artist, composer, singer, conductor and actor in Europe, from Auber to Zola." Or, perhaps, Huneker would launch "into an intricate and enormously interesting account of the scandals at Bayreuth in 1886."

Suppose we quote a bit more from this same article by Mencken which first appeared on the editorial page of *The Evening Sun* in Baltimore on February 14, 1921: "Sorting out the loot next day, I began to perceive that a sharp and searching criticism had leavened all this gossip—that when Huneker described the collars that Richard Strauss wore and the girl that Nietzsche fell in love with at Sils Maria, he was also, in his vivid and disarming way, delivering sound criticisms of 'Ein Heldenleben' and 'Jenseits von Gut und Böse.' The better I got to know him, the more I understood this method, and the more I came to value it. For of all the things that he brought back with him from his early years in Paris, perhaps the best of all was the French critical doctrine that the work of art is inseparable from the artist—that what a man does is infinitely and inescapably conditioned by what he is. Huneker never had any doubt of it. Whenever he heard of a new man, his first curiosity was always about the man; the man's work could wait. It was by this route that he enriched his criticism with its innumerable small illuminations, and got into it its extraordinary brilliancy and intimacy, its air of confidential revelation, its incomparable human interest."

The Composer's Personality

There you have the outspoken appreciation of a pioneer in personality by one of America's most distinguished literary lights. Back in 1921, we were two decades closer to those same Dark Ages which would have you stop at the door to the music and never go inside to meet the man. It would be hard to overestimate the value of Huneker's work in humanizing music and its makers, in establishing bonds of interest between those who create and those who only listen and read.

Many of the program annotators, radio commentators and essayists of to-day have carried forward the work in which Huneker was one of the early pioneers and certainly America's first. To-day the personality of the composer is given a suitable stressing; its importance has come to be broadly recognized.

In this connection, tribute is definitely due THE ETUDE for the humanizing note it has sounded in music ever since its founding by Theodore Presser many, many years ago. With the permission of Dr. James Francis Cooke, editor of THE ETUDE, we should like to quote here a portion of his letter to us in connection with the writing of this article. After stating his magazine's long and determined interest in "the personal life of the composer," he writes this: "If we had to conduct THE ETUDE with the cold bones of adjectives, trying to describe music which can be told only in the tones of music, it would become very barren."

There you have a neatly put and keen summation of the attitude that correctly informs the minds of those people who are leading America to music. The professional musician will, in some cases, deplore this unselfish attitude. He will groan at the stories (too familiar to *him*) of Mozart's precocity, of Beethoven's tantrums, of Wagner's arrogance.

His groans, however, are of small importance. The important thing is that the man in the street actually knows that there exist composers named Mozart, Beethoven and Wagner. Thanks to the men and the influences named, the great and the small have been coaxed down from the distant mountain tops and turned into recognizable human beings.

Notable Master Pianist Recordings

(*Continued from Page* 414)

some Negro religious gathering, giving lasting expression to the emotions and faith of her people. Negro spirituals are really hymns and each has its definite purpose and function.

Songs of Vienna; Lotte Lehmann (soprano). Columbia set 494.

All these semi-popular songs are full of a sentiment which was representative of the friendly and carefree character of the people of Vienna only a few years back. These recordings give further evidence of Lotte Lehmann's deep feeling and sensitive musicianship, and her artistic ability to elevate musical material that all too easily could be made to sound trite and commonplace.

Nin: The Little Bird with the Golden Beak; and **Aria of Acis and Galatea;** sung by Lucrezia Bori (soprano) with George Copeland at the piano. Victor disc 2201.

Nin: El Vito (Andalousie), and **Villancico (Noel Basque);** Igor Gorin (baritone). Victor disc 2213.

The songs of Joaquin Nin display imagination and style, and are always a joy to hear. Bori brings subtlety and feeling to her singing; while Gorin is inclined to be showy.

Trombone Town, Pennsylvania

(*Continued from Page* 378)

and within the walls of the little church below I have heard the little orchestra playing Bach and Bach and Bach and Beethoven and Bach. Think of an Easter morning at Nazareth and the procession, trombone-headed, marching to the cemetery at sunrise! What better associations can one have with those level ridges of blue than that of the best of our Fatherland's music played in the churches of our own mountain land?

"Personal Glimpses"

By George C. Krick

GUITAR RECITALS have been rather scarce during the past two years, so it was with a great deal of anticipation that we journeyed to New York, on February 14, to listen to a recital by the young Cuban guitarist, Rey de la Torre. A fair-sized audience had gathered in Town Hall to greet the artist on his first appearance in New York, and the enthusiastic applause at the end of each group of solos left no doubt about the recital being a success. It is our firm conviction that Rey de la Torre is an outstanding personality among the younger generation of guitarists, and while his playing still shows a lack of dynamic contrasts and variety of tone, his technical equipment is more than adequate, and the rendition of the exacting program revealed a highly talented and serious minded musician.

The program opened with items by Louis Milan and Miguel de Fuenllana, sixteenth century Spanish lutenists, followed by six short pieces by the seventeenth century French lutenist, Robert de Visee; next came a *Pavane* and a *Folia* by Gaspar Sanz; *Courante, Bourree* and *Fugue* by Bach; also a *Minuet* and a set of *Variations* by Sor. The rest of the list was devoted to modern works by de Falla, Torroba, Granados and Albeniz, *Choros, No. 1* by Villa-Lobos and two excerpts from the "Evocaciones Criollas" by Alfonso Broqua.

Rey de la Torre was born in Gibara, Cuba, December 9, 1917, and at nine years of age began the study of guitar with Severino Lopez, Cuban guitarist. In 1932, he traveled to Barcelona, Spain, to take advanced work on the guitar with Miguel Llobet, the great Spanish guitar virtuoso; and in the winter of 1934, he gave a recital at the Academia Granados.

After his return to Cuba, he was engaged to play a recital at the Sociedad Pro Arte Musical, the first guitarist ever to appear in the auditorium of this society. Since then Rey de la Torre has filled many concert engagements in his native country, Porto Rico, and finally appeared in New York. A great future may safely be predicted for this promising young artist.

Julio Martinez Oyanguren, the Uruguayen guitar virtuoso, whose concert and radio performances have endeared him to all American guitarists, departed for his native country about a year ago hoping to be with us again this season. But this seems unlikely on account of the unsettled conditions; and since Oyanguren is a reserve officer in the Uruguayen navy, it is probable that his concert work will be interrupted for the duration.

From reliable sources we learn that Andres Segovia is still making his home in Montevideo and has been giving concerts in the important music centers of South America. Segovia once related to the writer an incident that happened in Buenos Aires and is worth repeating. About the time he was ready to step on the stage to begin his recital, an organ grinder stationed just below the windows of the auditorium began a doleful rendition of the *Miserere* from "Il Trovatore." Segovia's manager hurried outside and informed the gentleman that a great artist was about to give a concert and should not be disturbed. Pocketing a *peso*, the organ grinder moved on with the remark, "I am always willing to oblige a colleague."

If the dance team, Veloz and Yolanda, is booked for an appearance in your city, do not miss it, as you will have an opportunity to hear the Spanish guitar virtuoso, Vicente Gomez, playing several of his compositions in his own individual style. This artist plays with a freedom and abandon that never fails to captivate his audience.

The banjo was brought to the attention of a large audience at a recent concert of the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. On this occasion the program included the "Symphonic Variations and Finale on Melodies by Stephen Foster," by Arcady Dubensky, member of the New York Philharmonic-Symphony Orchestra; and in this work the composer has made effective use of the banjo. These banjo parts were well done by Hank Karch, prominent banjoist and teacher of Cincinnati. One of the critics wrote: "Arcady Dubensky has taken some of Stephen Foster's melodies and given them a brilliant and fascinating orchestra garb. After a cadenza played by Emil Heermann, the banjo suddenly broke forth with *Oh Susannah*, bringing a smile of delight to many faces and dispelling the feeling of gloom which haunts everyone in these sad times."

If you are a lover of the fretted instruments; if you wish to absorb unbounded enthusiasm and inspiration; if you want to hear the guitar, mandolin and banjo at their best; if you want to meet personally the

(*Continued on Page* 427)

Another
OF SHERWOOD'S DISTINGUISHED ARTIST-TEACHERS
Margit Varro

Artist Teacher of Piano. Internationally known as musician, educator, and lecturer; author of the standard text, Living Piano Instruction; *contributor to* Musical Quarterly *and other periodicals; a teacher whose work is endorsed by many of the world's most famous musicians.*

INSTRUCTION from eminent artist-teachers is available to talented students from the beginning of their studies at Sherwood. Degree courses in all instruments, voice, public school music, conducting, theory, and composition.

Enroll now for Sherwood's low-cost Summer Courses, June 22—August 1. Ask for all-expense estimate. 412 S. Michigan Avenue, Chicago, Illinois.

Sherwood Music School
INSTITUTIONAL MEMBER OF NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

OBERLIN COLLEGE
CONSERVATORY OF MUSIC
• A professional music school in an attractive college town. (Member of the National Association of Schools of Music.)
Thorough instruction for carefully selected students in all branches of music under artist teachers. Special training in band and choir direction.
Write for catalogue describing Oberlin's conservatory courses and its superior equipment (100 practice rooms, 23 modern organs, etc.). Degrees: Bachelor of Music, Bachelor of School Music; Master of Music. Master of Music Education.
FRANK H. SHAW, Director, Box 562, Oberlin, Ohio

Lindenwood
CONSERVATORY OF MUSIC
Dirctional Lindenwood College for Women. Thorough preparation for careers in music under a distinguished faculty. B.M. degree, certificate and diploma in piano, voice, violin, organ, harp, other instruments, public school music, theory, harmony, history and appreciation of music. Well-equipped studios, beautiful buildings on 130 acres near St. Louis with its frequent concerts, operas, other musical attractions. For catalog and view book, write
Harry Morehouse Gage, Pres.
Box 1242, St. Charles, Mo.

COSMOPOLITAN SCHOOL OF MUSIC
SHIRLEY SANDELL, M.A., Oxford University, England, President.
38th Year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

DETROIT INSTITUTE OF MUSICAL ART
DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President
Member of the National Association of Music Schools Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.
H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 3411 Euclid Avenue, Cleveland, Ohio

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ. Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 579 Kimball Building, Chicago

Making Opera Democratic

(Continued from Page 385)

to its support. We of the Guild believe that opera has grown from a private luxury to a public necessity, and that the unique artistic contribution of the Metropolitan entitles it to nation wide support. Our organization is an experiment in democracy by which the responsibility for the future of opera is offered to the thousands who enjoy it to-day.

Starting with a few thousand members located in the New York area, to-day the Guild has long distance memberships in forty-five states, Alaska, South Africa, Hawaiian Islands and foreign countries. It has a membership of around twenty thousand but since these include many group members, the final count would be much higher.

A membership in the Guild entitles the holder to a weekly magazine, box office and sundry other privileges. The Guild publishes books and literature for study purposes, conducts back stage tours, broadcasts a weekly explanatory program for the main event, gives lectures, holds contests, children's performances and contributes money and other equipment to the Metropolitan. One third of the money from the last drive was raised through Guild efforts. As an example, the old curtain was cut up and the pieces sold for souvenirs at one dollar each. Music appreciation courses in schools and colleges make use of Guild material, and some schools have been persuaded to give credits for listening in.

An Amazing Response

That the Guild's efforts to widen the Metropolitan's base of support have borne fruit may be judged by the contributions to the last drive which came from every state in the Union. A lady of Santa Barbara, California, sent a check for fifty-two dollars for a season of fire-side seats, saying it was well worth it. A gang of Texan oil prospectors, whose drilling equipment included a radio, took up a collection for the opera fund. A taxi driver dispatched a "soldier," saying that if the opera went, so would a lot of his trade. In schools of Guelph, Canada, more than thirty-five hundred children contributed a cent each. A New Jersey man gave eighty shares of stock in a sugar concern. Offers of real estate, of blood transfusion were made. A Stradivarius violin, a cigarette holder once used by Caruso, an oil painting and a collection of stuffed birds were among the gifts proffered.

But most unforeseen of all was the effect this new audience has had on the Metropolitan box office. The 1937-38 season, beginning and ending with Wagner incidentally, was the best in four years. The next season was the best in five years. Every season since then has shown an improvement over the last, all the spring tours being sell-outs with calls coming from cities never heard from before.

Metropolitan broadcasts have been a great help to civic opera associations and have stimulated local presentations. F. L. McKittrick, manager of the Flint Opera Company of Flint, Michigan, tells how his cast does its coaching. "We sit with metronome and score," he writes, "carefully recording tempo, interpretation and cuts, through most of the broadcasts. Consequently, we have had invaluable help in producing opera for the people of our community."

Last year, the new Municipal Opera Association, of Milwaukee, was launched to unite the talents of local groups in the production of opera at moderate prices. Giovanni Martinelli, star of the opening production of "Pagliacci," told the Association, "Like many other cities over America, Milwaukee, now I find, is fully prepared to produce opera. As in Hollywood where an opera company was recently launched, there are in Milwaukee symphony orchestra players, and various groups, singers, choruses, dancers, and theater technicians, all fully prepared for opera. We can now have local opera in every good-sized city in America. This country has the resources, the talent, the equipment and the audience, thanks to radio."

Some opera productions in schools attain a high professional tone as those given at the Juilliard School in New York, the Curtis Institute in Philadelphia, and the State University School of Music in Louisiana. Last year this school contrived the difficult "Manon" in French. Pasquale Amato, former tenor, and Louis Hasselmans, former conductor at the Metropolitan, now instructors at this school, are largely responsible for the success of these efforts at Louisiana University.

Edward Johnson has a plan for making opera available in local communities at low cost. In it, the Metropolitan would supply a few of its singers, conductors, concertmasters, coaches, local organizations to furnish the bulk of the talent, orchestra, ballet. In this way he hopes to encourage production in cities that do not have it now.

It will fall to the lot of America after the war to carry on the cultural advances the world has made. We cannot and we will not fail.

"The man who disparages music as a luxury and non-essential is doing the nation an injury. There is no better way to express patriotism than through music."—WOODROW WILSON.

Working for Finer Radio Programs

(Continued from Page 420)

the radio management to allow him to conduct his orchestra in a concert hall instead of Studio 8-H, hence his first performances were broadcast from the Cosmopolitan Opera House in New York City. Later, he planned the reconditioning of Studio 8-H with NBC's chief engineer O. B. Hanson. A slanting roof was constructed over the stage and in the background a marcelled wall of half columns (known as convex diffusers) was built. Further the side walls were similarly treated to curves. The result was a far more resonant tonal quality, a noticeably new tonal "liveness" both on the air and in the studio. With characteristic showmanship, Stokowski much pleased with the results explained, "We found a way to floodlight sound."

The NBC Symphony Orchestra is now on summer schedule, but in these uncertain times nothing definite as to its future functions can be forecast. Radio, as one official informed us recently, is working almost on a day to day policy. At the time of writing two conductors were announced to conduct the orchestral concerts in June; these are Burle Marx, the Brazilian, on June 2nd and 9th, and the American Edwin McArthur on June 16, 23 and 30.

In beginning its third year on the air at the end of April, the **Telephone Hour** (Mondays, 9:00 to 9:30 P.M., EWT) inaugurated a new series of programs featuring the world's foremost musical stars. Among the artists already heard or to be heard in the near future are Jascha Heifetz, Grace Moore, Lily Pons, Lawrence Tibbett, John Charles Thomas, José Iturbi, Helen Jepson, Charles Kullmann, and James Melton. It is expected that most of these artists will be frequent guests on the Telephone Hour, making perhaps four or five appearances during the year. Donald Voorhees continues to conduct the Bell Symphonic Orchestra of fifty-seven pieces.

A new series of programs featuring a symphony orchestra with voices begins on Monday June 1st (3:30 to 4.00 P.M., EWT, Columbia network). Bernard Herrmann is the conductor.

Among Columbia network programs scheduled to be heard through June are the Columbia Broadcasting Symphony, under Howard Barlow, on Sunday afternoons; the recitals of Eileen Farrell (soprano), with Mr. Barlow and the Columbia Concert Orchestra (Wednesdays, 3:30 to 4:00 P.M., EWT); and the highly endorsed and popular British American Festival (Fridays at the same time).

A new series featuring the Columbia String Orchestra is announced to take the place of the Budapest String Quartet which has lately been heard on Saturdays from 5:00 to 5:30 P.M., EWT. Vera Brodsky, pianist, is also announced for continuation of her Sunday morning recitals during June (11:05 to 11:30). Miss Brodsky this month plans to feature a contemporary American work on each program and to have the composer present for a short interview.

The Standard Symphony Hour, heard on the Mutual Don Lee network every Thursday night from 8:00 to 9:00 P.M., PWT, recently began a new series of concerts featuring the Janssen Symphony of Los Angeles under the direction of the American composer-conductor Werner Janssen. This symphony orchestra is regarded by many as one of the foremost organizations of its kind in this country; the players are said to be among the foremost musicians in the country. There are few peers to Janssen as a program maker; he knows the value of linking familiar, unfamiliar and lesser-known works along with novelties. It is unfortunate, as we have said before, that this concert is not heard on a coast-to-coast hookup.

The Teacher's Round Table

Continued from Page 376)

I take back what I said about "Opus 740. I have found the "Czerny-Liebling, Volume III," much more concise, practical and all-inclusive for advanced students. Among its thirty-two studies are a number from "Opus 740."

Here are those I find indispensable: No. 1, Thirds in five finger position, both hands; No. 4, Incisive staccato chords; No. 5, Octaves; No. 6, (also Op. 740 No. 1), Five finger passages; No. 11, (also Op. 740, No. 2), Arpeggios; No. 18, (also Op. 740, No. 10), Various right hand thirds; No. 20, (also Op. 740, No. 5), Double runs; No. 23, (also Op. 740, No. 8), All sorts of left hand rotation, for strength and endurance; No. 25, (also Op. 740 No. 40) Sharp chord staccato; No. 29, (also Op. 740 No. 32), Various kinds of vibrato.

Egypt Honored Musicians

By **Simpson M. Ritter**

At Egyptian banquets in B.C. 1300 and thereabouts, musicians—although very definitely regarded as members of the servant class, according to the involved social scheme of the day—were nevertheless asked to dine at the same table as the guests. This privilege was granted to no other servant. Musicians might even aspire to marriage with a member of the upper classes, but this neither elevated the musician's social standing nor improved the status of his offspring which likewise remained a member of the servant class, no matter how high in society the other parent might stand.

Shifting Practice for Accordionists

(Continued from Page 423)

arpeggios and particularly those of the dominant seventh and diminished seventh. These will train the fingers to get the feeling of the space to be allowed for the playing of various intervals. We also advise the practice of scales in octave form with emphasis on the chromatic.

We often improvise special exercises for our students to hasten their progress in accurately skipping from one part of the keyboard to another. A favorite of these is one based upon Hanon studies and arranged for the accordion under the title "The Virtuoso Accordionist." We select any of the simple exercises at random, and instead of playing them as written, we play them thus: the first measure is played as it is, and then the second measure is played an octave higher. The third measure is played as written and the fourth measure an octave higher. Continue as far as possible on the keyboard and then descend accordingly. Begin the exercise on low F on the keyboard instead of C. It may be transposed in all keys.

Another simple exercise is to play any given key on the low register of the piano keyboard, and then quickly play the major chord for that bass, first one octave higher, and then two octaves higher. This helps to train the fingers for rapid changes in chord positions.

We wonder how many accordionists who are now encountering difficulty have hitherto neglected the most important essential for the building of all technic, namely scales. They are the very backbone and foundation upon which all technic is built. If they have been neglected, we urge accordionists to take the time to go back and work on them. No other form of exercise can supersede them, and accordionists who have tried the various "short cuts" to technic have eventually had to retrace their steps and perfect their scales.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

"Personal Glimpses"

(Continued from Page 425)

leading artists or get acquainted with the manufacturers and look over an exhibit of the finest fretted instruments made in this country; you should make preparations to visit the 1942 Guild Convention to be held at Springfield, Massachusetts, June 28, 29, 30 and July 1. There you will hear the guitar virtuoso Vicente Gomez; Eddie Alkire, Hawaiian guitar artist; Anthony Antone, banjoist; Carlo de Filippis and Thomas Kotsakis, mandolinists; and many other outstanding soloists, of which this is only a partial list. There will be the festival concert, where a large fretted instrument orchestra and other ensembles from all parts of the country will appear. Among the other prominent features of the convention announced so far, are the fretted instrument contests, including competitions of fretted instrument orchestras, soloists, duets and quartets, the soloists being divided into three classes, elementary, intermediate and advanced. All those interested should contact the Guild secretary, Joseph F. Pizzitola, 81 Suffolk Street, Holyoke, Massachusetts.

Here is a question received from one of the boys who recently joined the army and had the good sense to take his guitar with him. "Can a guitarist get by in a fairly good orchestra, just playing thirty-six chords, that is the twelve major, twelve minor and twelve dominant 7th chords, and could one harmonize properly with these chords for accompaniments and rhythms only?" In answer, we will say, that of course you have enough chord material to play accompaniments to most numbers, unless they contain more intricate harmony, as many of the modern pieces do. Why not get a good chord book and gradually learn the diminished and augmented chords also those of the 9th, 11th and 13th. By persistently adding four or five new chords to your musical vocabulary every week, you would soon be able to play everything, without having to substitute one chord for another.

* * * * *

"The pianoforte is at once the race course of our imagination, and the confidant of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined intellectual conversation in a congenial, select circle."—Adolph Bernhard Marx.

EASTMAN SCHOOL OF MUSIC
of
The University of Rochester

Howard Hanson, Director
Raymond Wilson, Assistant Director

Summer session June 22-August 15. Classes are taught by the regular faculty and guest instructors. Courses lead to Bachelor's, Master's or Doctor's Degree.

RCA Victor has released seventeen compositions by American composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include:

"Answers to Some Vocal Questions," T. Austin-Ball;
"Method of Organ Playing," Harold Gleason;
"Examples of Counterpoint," Gustave Soderlund;
"Handbook of Conducting," Karl Van Hoesen;
"Modern Methods for Double Bass," Nelson Watson;
"Chorale Collection," Elvera Wonderlich.

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*
Eastman School of Music
Rochester, New York

College of Fine Arts
Syracuse University
Degrees: Bachelor of Music, Master of Music
Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music
All the advantages of a large University. Special dormitory, with 35 practice pianos for women music students, 3 pipe organs
SUMMER SESSION—July 6 to Aug. 14
For bulletin address
Dean H. L. BUTLER
Room 35, College of Fine Arts
Syracuse, N. Y.

Summer Study in New York
RICHARD McCLANAHAN
Matthay representative.
New technical methods should first be learned in connection with the simple elements of music, gradually built up into a vocabulary of performance.
RICHARD McCLANAHAN'S
Foundation Course in the Matthay Principles of Piano Technic is useful to either players or teachers. 12 lectures—facts, principles, procedures, materials. Private lessons, playing-classes, and two lectures on "The Language of Music".
Six weeks—July 6 to August 15
Private lessons at any time.
Particulars from
806 Steinway Building, New York City
Personal 'phone: Kingsbridge 9-8591.

SMITH COLLEGE
Summer School of Music
FOR MEN AND WOMEN
14th Session, June 22 to Aug. 1
Graduate and undergraduate courses in Theory, Composition, Musical Literature, Musicology, School Music and all branches of Practical Music under distinguished faculty largely comprised of Smith College staff. Graduate course of study leading to M.A. degree. Certificate in Music Pedagogy. Academic credit granted. Bi-weekly concerts by faculty and students.
For bulletin address
ARTHUR W. LOCKE, *Director*
Room 2, Sage Hall Northampton, Mass.

BOSTON UNIV. COLLEGE OF **MUSIC**
Thorough preparation for careers in music. B. Mus., M. Mus. Ed., and M.M. degrees and diplomas. Voice, Piano, Organ, Violin, Cello, Brass, Wind- and Percussion instruments, Public School Music, Theory, History of Music, Musicology, Composition, Church Music. Distinguished faculty, including many Boston Symphony Orchestra members. Cultural opportunities of Boston. Attractive dormitories. Catalog. Alfred H. Meyer, Dean, 33 Blagden St., Boston, Mass.

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*
INSTITUTE OF MUSICAL ART
GEORGE A. WEDGE, *Dean*
Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.
Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.
Catalog on request.
Room 122, 120 Claremont Avenue, New York

The Junior Etude

Edited by ELIZABETH A. GEST

Dorothy's Diary

By Leonara Sill Ashton

DOROTHY did not know what to do with the diary she received for her birthday, as she had a very nice one in her desk and never remembered to write in it anyway; so another one seemed more than useless. "Why not make it a musical diary?" her mother suggested. "Keep a list of the pieces you learn and the music you hear."

"That is a good idea," said Dorothy. "I believe I'll try it." That was Sunday, and she wrote in her diary the first lines of the hymn they sang that day in church, also naming the author of the words and the composer of the music.

Monday was music-lesson day, and she wrote down the name of her new piece, the name of its composer and the date and place of his birth. She found a small picture of him, too, which she also pasted in.

Tuesday, there was a parade in town and, as she knew all the marches the band played, she wrote in the titles and composers. (She did not know all the composers, but looked them up.)

Wednesday, she wrote down some of her favorite compositions that had been presented on radio programs during the week.

Thursday, she went to a friend's house, where she heard some very beautiful records, so she added the names of the pieces and their composers.

Friday, she entered the names of all the songs they had sung in school during the week.

Saturday, she went to a musical movie and entered the names of the principal numbers sung in the story.

"Look up my week's diary," she said to her mother. "Music, music everywhere. It will not take long to fill this."

The Do-It-Now Music Club

By Nancy D. Dunlea

THE Teen-age Music Club was holding its regular meeting and Joan Carter, the president, was speaking. "What's the use of having all these fine programs just for each other?" she asked. "Why not do something?"

"That's what I say," answered Jerry Barker, who was president last year.

"What do you mean, do something?" asked Bob Miller, the secretary. "Aren't we doing things?"

"Sure we are," answered Joan; "I think the club has been doing fine work, and Miss Thompson thinks so, too. She said she was very proud of us. But I mean, why not do something with our music besides playing programs for each other, because we've done that for a long time, and no one else gets any benefit from our club. And you know we have some very good musicians in our membership."

"Do you mean to invite guests, for instance?" asked Barbara.

"Yes," answered Joan, "or go places and give programs and bring music to people who have none."

"We could do all those things, it seems to me," said Evelyn Jordan.

"Certainly we could," answered Joan. "The main thing is to use our music more. Our slogan ought to be 'Do it now.'"

"Sure," said Jerry. "Let's get into practical activity immediately." (Jerry always did like big words).

"What do you mean, practical activity?" asked Louise Miller.

"Well, for instance," he began, "I am going to play accompaniments for my father to sing at his club meeting next Tuesday night. He has already asked me to, and we have had a couple of rehearsals."

"More power to you!" exclaimed Bob. "I'll do something, too. I promise." "So will I," echoed the others, as the meeting adjourned.

At the next meeting Joan announced seriously, "We will now hear from the members who pledged themselves to be practical and use their music at least once between club meetings." Several hands were raised, and Joan nodded to each in turn to report.

Louise Miller: "I played duets with my sister three evenings to help her with her counting."

Bob Miller: "I played a harmonica solo at the P. T. A. meeting."

Jerry Barker: "I played the violin at a lodge program for my uncle. It went over big!"

Marilyn Stevens: "I played my mandolin for a shut-in last Saturday."

Bill Drake: "I played my 'cello at a young people's church meeting last Sunday evening."

Patsy Bellfield: "I played for my father to sing for some business friends at our house. We had two rehearsals and it was easy."

Evelyn Jordan: "I went with my aunt to sing and play at the Old People's Home and they loved it."

"I think it is all perfectly thrilling," exclaimed Joan, "and I certainly am proud of the club; but it seems not one of us played for Uncle Sam."

"Oh yes, we did," said Bob Miller, "I played *American the Beautiful* at the P. T. A. meeting for the crowd to sing. And I kept them in good rhythm, too," he added proudly.

"I have not done anything yet,"

(*Continued on Next Page*)

The Music Birdies

Verse and Drawings by Eva Jack

When the Music Birdies
See pupils who are glad,
It makes them feel quite happy;
But grumpies make them sad!

When you haven't practiced,
The Birds are sad to see;
But when they hear you working
They hop about in glee.

When you're playing music
They'll listen carefully,
And if you do it nicely,
They'll join the melody.

When you're having comp'ny,
And you are asked to play,
Just get right up and do it
In your most pleasing way.

Do-It-Now Club

(Continued)

said Ned Townsend, a quiet boy, "but I am going to play six solos for the Boy Scouts Tuesday night."

"And I am going to sing and play patriotic numbers at mother's club next week when they are putting on a War Savings Bond program."

"I guess we will all be on the lookout for places to do our bit," said Bill Drake. "It's funny how many things turn up."

"That's the way to be practical," said Joan. "And as president, I will ask the secretary to keep a written record of each performance, where, when, and by whom it was given. I'm sure in September we will have a fine list to read at the opening meeting after summer vacation, and we will be doing something important and worth while and we can do our bit in this way. And I would like to ask all the members to write in their note books—*Bring music to everyone we can, in everyway we can, when ever we can.*

"I think you've started something big, Joan," said Bob, as the meeting adjourned.

Edith Duncan (Age 17), Dorothea Duncan (Age 15), Miriam Duncan (Age 13), South Bend, Indiana

Why I Study Music

(Prize Winner in Class B)

"Why do I study music?" you ask. For the simple and most common reason, I love music. I think I love it more than anything else in the world, except my mother and dad. I always look forward to Saturday because that is the day I have my music lesson. There is nothing I prefer, not even parties or dances, to a lesson with my teacher, or a study in harmony, or rehearsal with the Dutchess County Philharmonic Symphony Orchestra, or to participate in competitive musical affairs.

A proof of my sincerity and love for music study is the fact that every day, including Sunday, I perform, or participate in, or rehearse, or attend other musical features, and this is aside from my daily practice. I, one of many millions of musical people, consider myself most fortunate in studying, appreciating, understanding, and enjoying this heavenly art.

Josephine Betros (Age 17).
Poughkeepsie, New York

DEAR JUNIOR ETUDE:

I received my music prize and thank you very much. Several of the children in our school have organized a club, and we call it the Junior Mozart Club. I am going to play Paderewski's *Minuet* at our recital.

From your friend,
SUZANNE HERNANDEZ (Age 10),
New Mexico

Junior Club Outline

Assignment for June

The Classic Suite

You frequently listen to compositions called "suites."

a What is a suite? (pronounced sweet).

b The movements in the older classic suites usually included some of the following dance forms: allemande, bourree, courante, gavotte, gigue, minuet, sarabande; a prelude often opened the suite. What is the time or meter signature of the gavotte? The minuet? The gigue? (pronounced jig, with a soft j).

c The suite, by having the successive movements contrasted in character, paved the way for one of the finest forms of composition. What is this form called? (The sonata).

d Lully, Purcell, Couperin, Bach and Handel were noted for their suites, in which they used these old dance forms. What period of time did these composers cover?

Keyboard Harmony

h Play the I, V, I and the I, IV, I chords in several minor keys (remember to keep the V, or dominant chord, major, even though you are playing in minor keys.

i Play the *Volga Boatmen Song*, which uses only the I, IV, I chords in minor. (What are these chords called?)

Terms

e What is meant by *Dal Segno?*

f What is meant by *Al Segno?*

g What is meant by *Da Capo?*

Musical Program

It is not necessary to play entire suites on your program. The following numbers, from suites, may be used or other similar numbers may be substituted:

Lully, *Gavotte;* Bach, *Minuet and Gigue* from "Partita in B-flat" (Bach sometimes called his suites "Partitas"); *Gavotte*, from "Third English Suite"; *Sarabande,* from "Fifth English Suite"; *Bourree,* from "Second English Suite"; Handel, *Prelude in G,* from "Suite No. 14"; *Sarabande* from "Suite No. 11 in D minor."

Some modern examples of suites are: "Peer Gynt Suite," by Grieg; "Nutcracker Suite," by Tschaikowsky; "Sheherazade," by Rimsky-Korsakoff; "Firebird Suite," by Stravinsky. These are descriptive and are not built on the old dance forms.

Letter Box

DEAR JUNIOR ETUDE:

After reading about the B-Sharp Club in South Dakota, I would like to tell you about the B-Sharp Club of Syracuse, New York.

We have a business meeting on the first Thursday of the month to study the life of musicians and also operas. We have several social affairs and attend a concert together during the year. Our monthly dues are used for this purpose. We are now planning to entertain our parents at a musical tea.

A Junior B-Sharp Club has been organized for younger girls and an all-boy B-Flat Club is in progress. I think that clubs like these are a solution to a teacher's problem of keeping pupils interested in music.

We would be glad to hear from any other B-Sharp or B-Flat Clubs.

Your friend,
CAROL KIES

Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows: Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Summer Study"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 22nd. Winners will appear in a later issue.

CONTEST RULES

1. **Contributions must contain not over one hundred and fifty words.**
2. **Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.**
3. **Write on one side of paper only and do not use a typewriter.**
4. **Do not have anyone copy your work for you.**
5. **Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).**
6. **Entries which do not meet those requirements will not be eligible for prizes.**

Why I Study Music

(Prize Winner in Class A)

My study of music has a definite aim. Studying, if properly planned by an appreciative listener or performer, rewards the student with a "key" that opens to him all that is beautiful. This key unlocks the door against which barriers have been placed by people who are antagonistic toward the works of the masters. It is indeed a misfortune for them to lack this valuable key, yet they do not think so and even doubt if there is such a key. To my testimony that there is such a key will be added the word of countless musical minded people in America.

I seek the understanding that uplifts the soul, tames the wild beasts, refines the crude and imparts to all who accept it a more perfect beauty. Seek it and you will find it, but only by patient and fervent study.

This is why I study music.

Billy Pace (Age 16),
Evansville, Indiana

Ladder Puzzle

On each step of the ladder change one letter in the word, until the word SING becomes the word WELL. Work each time from the altered word.

Why I Study Music

(Prize Winner in Class C)

To study music and become a good musician has always been my ambition. I have been taking lessons a year, and I love to play. Perhaps some day I will become a famous player. Also I feel that music will develop refinement and culture in me, and when I am older I hope to be able to play the works of the great composers and thus become familiar with their contributions to the field of music. Music is said to be the language of the soul, and it appeals to our emotions. I hope some day to play with so much feeling I can move my listeners to tears and laughter. These are some of the reasons I study music.

Robert Moura (Age 10).
New Bedford, Massachusetts

Prize Winners for March Initial Puzzle:

Class A. Gertrude Sullivan (Age 16), Alhambra, California

Class B. Dorothy Okonlewski (Age 14), Buffalo, New York

Class C. Barbara Bonham (Age 11), Greenbelt, Maryland

(Honorable mention lists will appear next month)

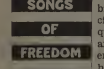
B-Sharp Music Club, Liverpool, New York. (See letter above)

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

THE COVER FOR THIS MONTH—Mr. James Malley is the photographic artist responsible for the cover subject on this June 1942 issue of THE ETUDE MUSIC MAGAZINE. Spring and summer are so much a part of each other that it is not out of keeping for the "Spring Song" theme of this picture to be used on an issue which is dated for the month usually designated as the first month of the summer, although summer north of the equator commences June 21st. Regardless of dates and seasons, we well may remember that it oft has been said in various forms that spring e'er should be kept in our hearts. Mr. Malley has been introduced to ETUDE readers before. Through his fine photographs used as cover subjects. He is a professional musician occupied with his teaching, choirmaster, and organist activities in Salem, Virginia, and also with giving some time in his community to conditioning pianos.

SONGS OF FREEDOM—*A Brand New Collection of Patriotic American Songs for All Occasions—for Everyone to Sing!*—The immediate publication of this book of patriotic songs will be welcome news to leaders of group singing in schools and colleges as well as those responsible for the success of club meetings, banquets, social, service, and community gatherings of all kinds. For here is a group of songs with real "punch", the kind to which every red-blooded American will thrill and sing till the rafters ring. Included are *The Stars and Stripes Forever, Come On, America!, The Star-Spangled Banner, V for Victory, America the Beautiful, Give Us the Tools, Hail, Land of Freedom,* and a dozen others. The music for some is in close score, like hymn tunes; for others, choral parts are included, while for still others just the melody is given. In every case, the music and texts are of good, readable size, well printed on good paper. The book has an attractive red, white, and blue cover and is issued in the handy 6" x 9" size. Immediate delivery of a single copy of this new book of choice patriotic songs will be made for only 10 cents, postpaid. Quantity rates supplied on request. Send your dime for a copy of *Songs of Freedom* today!



CHAPEL MUSINGS—*An Album of Sacred Compositions for the Piano, Compiled by* Rob Roy Peery—Unlike most compilations of solo numbers CHAPEL MUSINGS does not duplicate numbers already in another collection but contains compositions which have been especially written or arranged for this new book and are copyrighted by the THEODORE PRESSER CO. Such well known names as Ralph Federer, Carl Wilhelm Kern, and G. O. Hornberger are representative of the fine caliber of the composers included in this volume; and the titles, *Faith, Prayer, On Mount Olive, Moonlight Over Nazareth,* and *Vesper Prayer* are typical of the calm, peaceful Sunday atmosphere felt throughout the compositions in the book. Numbers for offertory, prelude, postlude, and quiet music will be found as well as music for special occasions such as Christmas and Easter. Dr. Peery, because of his position as organist in a well-known church, and his fine record as a musician, is well qualified to compile a volume such as this—a book of melodious, beautiful music for Sunday services.

Send in now for your copy of CHAPEL MUSINGS, at the special advance of publication price of 40 cents, postpaid.

SUMMER MUSIC STUDY PLANS—"Great oaks from little acorns grow" has in various ways proven itself by innumerable exemplifications. But never without the counterparts of sunshine and rain as stimulants to growth and expansion. The world's famous seats of learning reflect not only careful beginnings but wisdom and thought in matters contributive to development; the great business institutions have advanced from small beginnings through diligence and judicious application; our wonderful musical institutions have grown from foundations laid, more often than not, in the home of some indefatigable enthusiast. So it is with achievement. The most notable careers, springing from simple but vital sources, have come to bloom through the ever stimulating light of new ideas on the main plan.

The priceless hours of summer, when general activity has retarded, offer golden opportunities for self-enrichment, for the reaching out to new leaves on the higher branches. Students who grasp these occasions to discover new approaches to their chosen professions, to polish new facets, so to speak, further exemplify the familiar line quoted above.

We are pleased to list below a number of books which make fruitful reading for the layman, the musical enthusiast, and the student alike. For the pianist we recommend: *What Every Piano Pupil Should Know*—Hanon; *Piano Playing with Questions Answered*—Hofmann; *Great Pianists on Piano Playing*—Cooke; *Piano Music: Its Composers and Characteristics*—Hamilton; *Piano Teaching: Its Principles and Problems*—Hamilton; *The Shortest Way to Pianistic Perfection*—Leimer-Gieseking; *How a Dependable Piano Technic was Won*—Brower; and *The Pianist's Thumb*—Wells.

The vocal student will enjoy: *Fundamentals in Voice Training*—Clippinger; *Clear-cut Speech in Song*—Rogers; *What Every Vocal Student Should Know*—Douty; *The Head Voice and Other Problems*—Clippinger; *Great Singers on the Art of Singing*—Cooke; *Resonance in Singing and Speaking*—Fillebrown; *Your Voice and You*—Rogers; and *Commonplaces of Vocal Art*—Russell.

Violinists will find stimulating fare in: *Practical Violin Study*—Hahn; *The Violin: Its Famous Makers and Players*—Stoeving; *How to Master the Violin*—Bytovetski; *How to Study Kreutzer*—Cutter; and *The Violin Student's Vocabulary*—Gruenberg.

For the Music Educator we suggest: *The Art of A Cappella Singing*—Smallman and Wilcox; *Essentials in Conducting*—Gehrkens; *Choir and Chorus Conducting*—Wodell; *Instrumental Music in the Public Schools*—Normann; *Games and Dances*—Stecher and Mueller; *The Gist of Sight-singing*—Lewis; *History of Public School Music*—Birge; *The Music Supervisor*—Tapper; *Preparation and Presentation of the Operetta*—Beach; *School Orchestras and Bands*—Woodin; *The Training of Boys' Voices*—Johnson; *Psychology for the Music Teacher*—Swisher; and *Light Opera Production*—Burrows.

Harmony Students will find beneficial work in *Harmony Simplified*—York; *New Harmonic Devices*—Miller; *Harmony Book for Beginners*—Orem; *Theory and Composition of Music*—Orem; *Elementary Music Theory*—Smith; *Practical Music Theory*—Dickey and French; *The Robyn-Hanks Harmony Books; Harmony for Ear, Eye, and Keyboard*—Heacox; and *Keyboard Harmony for Juniors*—Gest.

The layman and enthusiast will find special pleasure in: *The Fundamentals of Music*—Gehrkens; *From Song to Symphony*—Mason; *Musical Instruments*—Kelly; *Epochs in Musical Progress*—Hamilton; *Masters of the Symphony*—Goetschius; which constitute the special course in Music Appreciation outlined by the National Federation of Music Clubs. Too, there are the fine *Standard History of Music*—Cooke; *Outlines of Music History*—Hamilton; *A Complete History of Music*—Baltzell; *Young People's History of Music (Illustrated)*—Macy; *Music of the Pilgrims*—Pratt; *Introduction to Music Appreciation and History*—Moyer; *The Listener's Book on Harmony*—Abbott; and *Why We Love Music*—Seashore.

Catalogs and lists on the finest reading material will be sent you gladly. A request addressed to the Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., will receive prompt attention.

SYMPHONIC SKELETON SCORES—*A Listener's Guide for Radio and Concert,* by Violet Katzner. No. 8—Symphony No. 3 in F Major by Brahms—Proceeding with this unique series which presents detailed analyses of the great symphonic works, Miss Katzner has taken the beautiful Brahms Symphony No. 3 in F Major and reduced it to an easily readable single melody line. Arranged and presented in graphic form, the entire work is here revealed as a logical thought design. Structural tabulations and indications of the instruments employed in the different phrases make possible a quick examination of eye, ear, and mind, adaptable to any type of listening-study program. As in the works previously "skeletonized", the analysis proper will be prefaced by an exposition of the different forms that may be used by composers for the symmetrical arrangement of their themes. With this illuminating guide not only concert goers, but radio listeners, and record "fans" will add immeasurably to their musical enjoyment. In advance of publication a single copy of the Brahms Symphony No. 3 Skeleton Score may be ordered for 25 cents, postpaid.

STUNTS FOR PIANO, *A Very First Exercise Book,* by Ada Richter—"Stunts" and "Exercise" are two words in the title of this new piano book, now in preparation, that are only partially descriptive. The student will like the implication of these words as he will like the title and the companion pianistic activities *Relay Race, Broad Jump, Climbing a Pole, Running on Tiptoes,* and *Pole Vaulting.* Yes, he will like them almost as much as the real activities after which the exercises are named.

But every wide-awake teacher will see beyond these interesting play titles to the solo studies themselves and if they have had previous experience with Mrs. Richter's educational and recreational materials for piano students they will know that "hidden" in this book are the means for teaching, painlessly, "extention of fingers over one octave" "division of scales between the hands," "execution of keyboard leaps," "staccato and legato phrasing," "thumb under passages," etc. They will be pleased to learn that an attractive format has been planned in the style of the other Richter publications with unusual "matchstick" illustrations in addition.

When published this collection of eighteen studies will be priced considerably higher than 25 cents, but until printing details are completed, a single copy may be ordered for that amount in cash, delivery to be made as soon as the first edition comes from the press.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—*The Child Mozart,* by Lottie Ellsworth Coit *and* Ruth Bampton—Children will gain a finer musical insight through the use of the material in this book, crammed with interesting educational features. Musically, there is much to interest every young pianist, but the accompanying stories and the many ways in which they can be used make this publication of special value in the studio and public school alike.

As implied by the title, the story is about "childhood days" in the life of Mozart and, as might be expected, some of the illustrative music has been selected from that written by Mozart in his youth. All of the music serves to show the composer's style in a manner that long will be remembered when it is used in conjunction with the story and a stage setting in a miniature theatre, as music for a playlet, etc. Detailed suggestions for such activities are included.

The charming illustrations and references to available recordings are only a few more of the additional features of this clever publication, which is sure to establish precedent as the first in a series to be issued by the THEODORE PRESSER CO. While still in the process of being completed a single copy may be ordered now for future delivery at the special price of 20 cents, postpaid.

CATHEDRAL ECHOES, *An Organ Collection with Hammond Registration, Compiled and Arranged by* William M. Felton—Because of the many requests from organists who were so enthusiastic about the organ collection, AT THE CONSOLE, a new album, similar in design and content, is now being prepared for publication.

Here again the author has selected numbers from the masters and contemporary writers which are particularly effective in the organ arrangement. Many of them will appear for the first time as organ offerings. Several original works and appropriate settings of some well-known hymns make up the generous contents.

Transcriptions have been included from masters such as Bach, Handel, Mozart, Beethoven, Schubert, Chopin, Wagner, Tschaikowsky, Saint-Saëns, Grieg, Sibelius, Rimsky-Korsakoff, Dubois, and Lemmens. No number is beyond the ability of the average organist and the pedal parts are not extreme in scope.

The registration is for the two-manual organ, with effective and appropriate harmonic drawbar and pre-set directions for the Hammond at church and in the home.

A single copy of this album may be ordered at the special advance of publication price of 60 cents, postpaid. Copyright restrictions limit the sale to the United States and its Possessions.

ALBUM OF DUETS *For Organ and Piano, Arranged by* Clarence Kohlmann—Church pianists and organists who wish to combine their talents in effective piano and organ duets suitable for church use will find this collection just the thing for the purpose.

Mr. Kohlmann, well known for his book, *Concert Transcriptions of Favorite Hymns,* and his fine performances as organist at Ocean Grove, N. J., is very well qualified to compile and arrange a collection of this kind.

The pieces which this volume contains are taken from the works of the great masters and include such selections as *Andante from the 1st Symphony,* Brahms; *The Swan,* Saint-Saëns; *Ave Maria,* Schubert; *Andante from the 5th Symphony,* Tschaikowsky; and *Adagio from the Moonlight Sonata,* Beethoven. Two fantasies by Mr. Kohlmann on Christmas and Easter themes also are included.

These excellent arrangements are of only moderate difficulty and can be mastered easily by the average organist or pianist. They are published in convenient score form, permitting each player to observe the other part as well as his own, and hence, two copies are required for performance.

Place your order now for this useful book. Two copies may be ordered at the special advance of publication cash price of 40 cents each, postpaid. The sale is confined to the United States and its Possessions.

THREE LITTLE PIGS, *A Story with Music for Piano, by* Ada Richter—For her newest addition to the "Stories with Music" series, Mrs. Richter has chosen the beloved Three Little Pigs. Here again, as in her *Cinderella; Jack and the Beanstalk;* and the *Nutcracker Suite* (Tschaikowsky), Mrs. Richter has interwoven the fascinating story in simple form among her pages of delightful illustrative music.

A special feature of THREE LITTLE PIGS will be its adaptability as a unit to recital purposes, when the story can be read aloud by the teacher or an older pupil while the younger students play the musical episodes on the piano. Some of the numbers can be sung. Too, there will be the usual illustrations which the young student will delight in coloring.

We know of no better story which so aptly lends itself to musical adaptation. There is ample room for descriptive episodes, and the composer has ably realized her opportunities in such pieces as: *We're Off to Build Our Houses; Invitation to the Fair; The Wolf's Song; Little Pig Sleeps* and *Rolling Home in the Butter Churn.*

Single copies of THREE LITTLE PIGS may be ordered now at the advance of publication cash price of 25 cents postpaid. Deliveries will be made as soon as the book comes from the press.

THE SINGER'S HANDBOOK *by* Lazar S. Samoiloff—The name of Lazar S. Samoiloff is familiar, to vocalists and teachers of singing, as a musician of considerable merit and an outstanding vocal teacher—his many pupils achieving success in opera, movie, and radio work. For many years his sage advice and helpful hints have been available to only the few fortunates who have had the opportunity of studying under his direction either privately or in his Master Classes which have been held throughout the United States. Now every one interested in the art of singing will have an opportunity to profit by the experience of Dr. Samoiloff and to develop under his direction as outlined in THE SINGER'S HANDBOOK.

A volume of invaluable suggestions for amateur and professional singers as well as vocal teachers, this book contains the basic principles of good singing, which if followed as directed for the prescribed period of time will be a distinct help to all vocalists. For the teacher, problems are presented and discussed and excellent suggestions given for dealing with them as they appear. An extensive list of songs appropriate for various types of voices also will be included and should prove invaluable as teaching material and as audition and concert suggestions for the student.

Details such as choosing the correct teacher, preparing for and taking an audition, as well as the important in-between steps of keeping physically fit are practically and sensibly discussed. Careful attention will be given to the important fundamentals of tone production and voice placement, as well as to development of musicianship, personality, and the advantage of a well rounded education. Because Dr. Samoiloff knows that even a fine vocalist can not succeed on voice alone he gives pertinent advice on how to dress, correct posture for standing and walking, and the correct use of the speaking voice. This feature should prove interesting to everyone, as the development of a well spoken voice is a success essential of a professional career.

In advance of publication, a single copy of THE SINGER'S HANDBOOK may be ordered for $1.25, postpaid.

LET'S CHEER! BAND BOOK, *by* James M. Fulton *and* Major Ed. Chenette—Here, indeed, is a band book of exceptional merit and genuine excellence. The sponsoring editors, who have achieved nation-wide reputations in the field of band literature, have designed this book to fill the need of the average band which is called upon to perform at football games, athletic events, rallies, assemblies, etc.

The contents of the LET'S CHEER! BAND BOOK include such well-known favorites as: *The Marine Hymn; Yankee Doodle; Massa's in de Cold, Cold Ground; In the Gloaming; Captain Jinks;* and *Home on the Range.* Text for each number has been provided in each part so that, where necessary, certain of the players can lead the audience in singing.

Parts will be provided for: D-flat Piccolo; C Flute and Piccolo; E-flat Clarinet; Solo, and 1st B-flat Clarinets; 2nd B-flat Clarinet; 3rd B-flat Clarinet; E-flat Alto Clarinet; B-flat Bass Clarinet; Oboe; Bassoon; B-flat Soprano Saxophone; 1st E-flat Alto Saxophone; 2nd E-flat Alto Saxophone; B-flat Tenor Saxophone; E-flat Baritone Saxophone; B-flat Bass Saxophone (B-flat Bass or 3rd Trombone, Treble Clef); Solo B-flat Cornet or Trumpet (Conductor); 1st B-flat Cornet or Trumpet; 2nd B-flat Cornet; 3rd B-flat Cornet; 1st E-flat Horn or Alto; 2nd E-flat Horn or Alto; 3rd and 4th E-flat Horns or Altos; 1st Trombone; 2nd Trombone; 1st and 2nd Trombones or Tenors (Treble Clef); 3rd Trombone; Baritone; Baritone (Treble Clef); Basses; Drums; Piano-Conductor.

While the parts and score of this book are being prepared, a single copy of each may be ordered at our advance of publication cash price (postpaid) of 20 cents for each part and 30 cents for the Conductor's Score. Delivery will be made immediately after publication. The sale of this publication is confined to the United States and its Possessions.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—The works announced this month as ready for publication are quite interesting as each supplies a definite need where available material is scarce, or non-existent. With the tremendous popularity attained by the modern arrangement of the Tschaikowsky *Piano Concerto in B-flat Minor* many pianists of moderate attainments began to explore other works in search of melodic gems of equal appeal to the frequently-played excerpt from the Russian master's composition. There are many such, you know. This interest soon became known to music editors, and one of the foremost of these has made the book that is being published this month. See description below.

The literature of interesting entertainment material for young men's singing groups is none too plentiful. The Publishers believe the operetta now being published will prove "just the thing."

As is customary, when works listed at special advance prices are ready for publication, this will serve as a notice that the special offers are withdrawn and that copies will be obtainable from your music dealer, or the Publishers, at the prices quoted with the following descriptions. Copies may be had for examination, of course.

Themes from the Great Piano Concertos, Selected and Arranged by Henry Levine is a book that will bring pleasure to many pianists, players capable of performing creditably music of moderate difficulty—grades 4 and 5—but who do not have the time nor the inclination to give the practice necessary for mastering entire piano concertos. The popular Tschaikowsky opus is included, of course, as is also the Grieg *Concerto in A Minor.* Besides these there are the most melodious themes from the Rubinstein *Concerto in D Minor,* the Schumann *Concerto in A Minor,* the MacDowell *Concerto in D Minor* and selections from concertos of Rachmaninoff, Beethoven, Chopin, Liszt and Mozart. A most attractive collection of fine piano music for 75 cents.

In Robot Land, An Operetta for Men's Voices in Two Acts, by L. E. Yeamans, originally was produced at Oberlin College when the late Mr. Yeamans was affiliated with the Oberlin Conservatory of Music. It is hilariously funny, not difficult nor expensive to stage, and the music is within a range comfortable for young men of high school age. There are eleven principals, two of whom do female impersonations. Vocal Score, 75 cents.

INTRODUCTORY THREE MONTHS OFFER—Has it ever occurred to you that some of your musical friends who are not well acquainted with THE ETUDE would welcome the opportunity to know it better by having it coming into their homes on an introductory trial basis? This can be done at the ridiculously low cost of 35¢ for the three summer issues, June, July and August. Possibly you have some special friends to whom you would like to bring this musical treat, paying the small amount yourself . . . or no doubt you have dozens of acquaintances who would jump at the opportunity to get these three interesting issues for this nominal sum. Just think . . . for 35¢ they will be

Advance of Publication Offers

JUNE 1942

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Album of Duets—For Organ and Piano Kohlmann	.40	Three Little Pigs—For Piano ..... Richter	.25
Cathedral Echoes—For Organ ... Felton.	.60	The Singer's Handbook .....Samoiloff	1.25
Chapel Musings—For Piano ... Peery	.40	Stunts for Piano .....Richter	.25
Childhood Days of Famous Composers—Mozart ..... Coit-Bampton	.20	Symphonic Skeleton Scores—Katzner No. 8, Symphony No. 3 in F Major Brahms	.25
Let's Cheer—Band Book Fulton-Chenette Band Books, Each	.20		
Piano Conductor	.30		

ADVERTISEMENT

getting 60 pages of fine music which if purchased singly would cost around $12.00, in addition to numerous instructive and inspiring articles on a variety of musical subjects, plus other journalistic features of definite value to musical folk. And remember . . . this amount will be credited on the regular year's subscription price of only $2.50 if your music loving friend decides, as we are sure he will, to insure a continuation of these inspiring, monthly visits of THE ETUDE.

SPREAD THE INFLUENCE OF MUSIC AND INCREASE YOUR INCOME—Thousands of ETUDE readers over the years have earned substantial commissions, thus adding to their regular income, by taking subscriptions to THE ETUDE. Unlike peddling books and other periodicals, it will require only a small amount of time plus a little pleasurable effort on your part to "sell" your musical friends and acquaintances on the unprecedented musical bargain to be had in this, the world's predominant musical publication at only $2.50 a year. There will be a substantial profit in it for you, not to mention the great satisfaction you will receive in sharing the inspiration and enjoyment which THE ETUDE brings to all music lovers. Arrangements to represent THE ETUDE can be made by any responsible person by simply addressing the Circulation Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pa.

CHANGES OF ADDRESS—Thousands of people are moving to other towns nowadays as a result of the war effort. If you are one of these, please let us have your new address at least four weeks in advance of your moving, so that you will be sure not to miss a single issue of THE ETUDE. This also applies to those vacationers who want to receive ETUDES at another address for the vacation period. Always give us the old address, as well as the new, and by thus co-operating, you will help us to render you satisfactory service.

ATTRACTIVE PREMIUMS GIVEN FOR ETUDE SUBSCRIPTIONS—Although governmental restrictions in the form or priorities have made it impossible for us to replenish our stock of some premiums, we are still able to supply to those, who prefer to take credit for securing ETUDE subscriptions in premiums, a number of unusually useful and serviceable articles. A partial descriptive list of available premiums, with the credit applied on each, follows:

Garden Shears: This unique implement not only cuts clean but holds the flower part of the stem as it is cut. Saves scratches, increases reach, simplifies flower gathering. Your reward for securing one subscription.

Hanifold Purse: Here is a streamlined Purse that will make you wonder how you got along without one. The Purse includes a roomy, non-spill coin pocket, two protective pockets for $1.00 and $5.00 bills, with a secret pocket for larger bills and window holders for identification cards, etc. Added, the Purse measures 4" wide x 3½" high. It comes in moire—blue or black. Awarded for securing one subscription.

Eversharp Scissors Set: This practical Scissors Set comes in a gold, embossed covered case with red lining. It includes one pair of 8" gold handle Household Shears and one pair of 3½" gold handle Embroidery Scissors. Awarded for securing one subscription.

World of Music

(*Continued from Page* 419)

THE ESSEX COUNTY SYMPHONY SOCIETY will open its annual Stadium Concert Series on June 2, in Newark, New Jersey, with a performance of Rossini's "The Barber of Seville," conducted by Sir Thomas Beecham, with a cast of Metropolitan Opera artists.

THE BROOKLYN SYMPHONY ORCHESTRA has announced the engagement of Sir Thomas Beecham as the regular conductor for next season. Sir Thomas also will conduct part of the season of the Detroit Symphony Orchestra.

MRS. LEWIS JAMES HOWELL, president of the Duo Music Club of Philadelphia, was recently elected president of the New Jersey Federation of Music Clubs. Mrs. Howell, wife of the president of the Philadelphia Music Teachers Association, is very active in musical circles of Philadelphia and the neighboring state of New Jersey.

ARTHUR W. QUIMBY, head of the music department of Flora Stone Mather College of Western Reserve University, Cleveland, has been appointed to the chairmanship of the music department of Connecticut College. He succeeds Dr. J. Lawrence Erb, who retires at the close of the present academic year. Professor Quimby has been also curator of music at the Cleveland Art Museum.

DR. ERNEST G. HESSER, former chairman of the department of music education of New York University, has recently been appointed Director of Music of the Public Schools of Baltimore, Maryland.

THE GOLDMAN BAND, Edwin Franko Goldman, Conductor, will again be presented this summer in the Daniel Guggenheim Memorial Concerts in New York and Brooklyn. The series will begin on June 17 and special significance will be given to the program because of the fact that this year marks the twenty-fifth anniversary of the organization of the Goldman Band.

COLONIAL WILLIAMSBURG (Virginia) held its annual Festival of 18th Century Music on May 4-9, in the ballroom of the Governor's Palace. The only ones of their kind in America, these concerts present the music of the America of the 18th century, in the intimate setting for which it was originally composed.

HAROLD BAUER has been engaged to conduct a special six week course of piano classes at the Peabody Conservatory in Baltimore. The classes, open to both performers and auditors, will begin in October.

FREDERICK HOBBS, former leading baritone of the D'Oyly Carte Opera Company of London, and since 1927 its business manager died April 11 at Norwich, England, where the company was playing at the time. He was well known among Gilbert and Sullivan circles in America, through the former regular tours of the D'Oyly Carte Company throughout this country.

Next Month

•

A SPLENDID SUMMER ETUDE

Just look at the features we have planned for you in July.

MRS. CHARLES E. MITCHELL

MUSIC FOR THE FUN OF IT

Mrs. Charles E. Mitchell, wife of the President of the National City Bank, is an accomplished authoress ("Music With a Feather Duster") and brilliant musician. For years she has been one of the leaders of musical life in New York City. You will find her remarks in The Etude delightful and profitable.

SIXTY YEARS AMONG THE MASTERS

Alexander Greichaninoff, one of the foremost of the older living masters of Russia, tells graphically of his experiences with great composers whose names come to you nightly over the radio in broadcasts of symphonic music.

ALLEZ OOP! CIRCUS MUSIC GOES CLASSICAL

A thoroughly fascinating article upon the music of the circus, with reminiscences from Robert Ringling, Mus. Doc., son of one of the founders of the great show, and Merle Evans, most famous of circus band leaders. Dr. Ringling, incidentally, sole baritone with the Chicago Opera Company for fourteen years, carries out the traditions of the Ringling family, which started out as a concert company.

BRIDGING THE VOICE

Crystal Waters bravely tackles a phase of voice development which is really very simple but which is often neglected by singers. There should be no vocal gaps in the voice and Miss Waters shows how the bridging may be achieved.

SIDELIGHTS ON THE SCALE

Orville Lindquist, professor of pianoforte playing at Oberlin Conservatory for many years, has a peculiarly lucid manner of presenting educational problems in very helpful ways. You will profit by his interesting article upon the scale.

CHARLES-MARIE WIDOR'S IDEAS ON COMPOSITION

Evangeline Lehman, composer, pianist, singer, knew Widor well and benefited by his help in many of her own works. Her article upon the great French composer-organist is an inspiration to all music lovers in search of practical information.

THE AMAZING GARCIAS

"Amazing" is the only word for this family of famous musicians, including Manuel del Popolo Garcia (1775-1832); his wife; his son, Manuel (1805-1906), and his daughters, Marie-Felicité (Mme. Malibran) and Pauline Viardot-Garcia. Probably no family ever has had such an influence upon the art of singing. The famous baritone-teacher, Frances Rogers, of the Juilliard Graduate School, has written a memorable and helpful article upon this family and what it accomplished.

Acquiring a Sense of Relative Pitch

(*Continued from Page* 412)

terval and have the student recall which of his selected pieces it suggests. Knowing that a certain piece begins with the given interval, the student is able to name the interval given. For instance, after learning the melodic interval of a perfect fourth the student recognizes it as the beginning of *Auld Lang Syne*, and since he knows that this song begins with a perfect fourth, naturally deduces correctly the interval.

If he cannot decide what tune begins with the interval he might hum or sing the beginning of each of his selected tunes to the interval played until he finds the tune that really coincides. With a little practice he should have a good sense of relative pitch.

I cannot recall any piece beginning with the augmented fourth or diminished fifth. This interval occurs between the third and fourth notes of *When Other Lips* from "Bohemian Girl." Nor can I recall a work commencing on the minor seventh, but this interval begins the second theme of Schumann's *Merry Peasant*. The major seventh occurs between the second and third notes of *Blumenlied* by Lange. However, the major seventh is distinctive by virtue of its being so acutely unmelodious that one can scarcely fail to recognize it without the aid of an association.

In fact, these last three mentioned intervals are rather distinctive. Similarly downward intervals may be learned.

Prime: *God Save the King; America.*

Minor Second: *Londonderry Air; Dark Eyes.*

Major Second: *I Love You Truly; Humoreske* (Dvořák).

Minor Third and Aug. Second: *O Canada; Lullaby* (Brahms).

Major Third: *Old Black Joe; Blue Danube.* Second and third notes of main theme.

Perfect Fourth: *Auld Lang Syne; Traumerie.*

Aug. Fourth and Dim. Fifth: *When Other Lips* from "Bohemian Girl." Third and Fourth notes.

Perfect Fifth: *O Star of Eve* (Wagner).

Aug. Fifth and Minor Sixth: *Hearts and Flowers; Waltz C-sharp minor* (Chopin).

Major Sixth: *My Bonnie; Liebestraum.*

Minor Seventh and Aug. Six.: *Merry Peasant.* Second Theme.

Major Seventh: *Blumenlied, Flower Song* (Lange). Second and third notes.

Eighth Octave: *Elegie* (Massenet).

PRINTED IN THE U. S. A. BY THE ETUDE PRESS